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COURIER

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MUSICAL COURIER

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MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 West 57th Street, New York 19, N. Y.

Telephone: CIrcle 7-4500 Cable Address: Musicurier

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EUROPEAN OFFICES: Closed for the duration of the war.
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Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 20 cents at Newsstands. Back numbers, 25 Cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed — within the new limitations of space imposed by war conditions.

NEW YORK APRIL 1, 1945 No. 3109

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LILY PONS IN BURMA.

The Metropolitan Opera soprano is laughing at a verbal slip by her soldier-announcer in an outdoor amphitheatre, known as the "Bomb Crater," in Bhamo, North Burma. This was her 43rd and last appearance in the India-Burma-China Theatres of Operation, where she toured for two months accompanied by her husband, André Kostelanetz, Frank Versacci, flutist (left of announcer) and Theodore Paxson (at the piano). From Burma the troupe flew to Europe for further appearances before returning to the United States, where Miss Pons will rejoin the Metropolitan Opera on tour in Boston, Cleveland and Chicago, and make a concert tour. (U. S. Army Signal Corps Photo.)

An Epochal Tour

Lily Pons and André Kostelanetz have finished their USO engagement in India, China and Burma. All reports agree that they did a phenomenal job in morale-lifting entertainment.

Kostelanetz has been sending interesting letters to friends here, one of which was written as the couple neared the Chinese border. The conductor reported: "We are traveling by an Indian train and it is a wonderful experience. We carry our drinking water (boiled and chlorinated), since the washing water is unsafe. It is difficult to keep the car clean because of soft coal. An unnamed GI painted our names on the car, the best here but rather simple.

"We are in the heart of the jungle. From the window of the train (there is no other road of any kind) we see elephants, monkeys, crocodiles. Small leopards are kept as pets. Strange trees, luxuriant foliage, egrets, vultures, myrah birds abound. Everywhere there are lakes and puddles of stagnant water from monsoons, and rice paddies. The Himalayas are visible on a clear day. We see the great Ganges River and also Bramaputra.

"Population is so thick in Bengal that driving through some villages makes you think of Times Square on Saturday night. The features of the people are mongoloid . . . .

"Our audiences everywhere spoiled us with their reception. In most places we were pioneer entertainers, and nothing was too good for us."

When Pons does her next Lakmé at the Metropolitan, no critic would dare say that it lacks authenticity and atmosphere.

New Maecenas in Music

The subsidy of music is an age-old matter, Churchmen, royal personages, lesser noblemen, and other wealthy patrons subventioned musicians in the old days in Europe. Then came its opera enterprises and symphony orchestras, all made possible through official and private help. In America, until recent years, opera and symphony concerts were privately guaranteed, but now a few municipalities contribute money to support the latter.

However, a new form of subsidizing has developed, furnished by great business concerns, through commercial sponsorship on the radio. It is familiar knowledge that without such aid, the Metropolitan Opera and some of our leading symphony orchestras would find it difficult to continue activities. Then, too, several radio corporations are commissioning composers in the same way that was customary in Europe.

It is a welcome sign that business men realize the goodwill they can build up through affiliation with the best music and musicians. While their main purpose is to advertise and sell their products, at the same time they are assisting the general progress of culture.

The best thing about this modern departure is the fact that it attaches no strings to the beneficiaries, where composers, opera and symphony are concerned, even though soloists are dictated to somewhat in repertoire.

That is not perhaps vitally important in view of the larger good realized. The musical fraternity should on the whole be grateful for the new capital aligned behind their art.

• • •

Credit to Whom . . . .

Dear Musical Courier:

Anent the "reading rehearsals" which you have been writing about, held for the benefit (principally) of the composers, the first I know of was by Walter Rothwell with the Los Angeles Philharmonic Orchestra in 1921.

I recall the occasion quite distinctly because I shall never forget the expression on Concertmaster Sylvain Noack's face when he looked at the first fiddle part of my Scherzo, nor the way in which he carefully turned it upside down and looked at it again to see if it would read better that way. Maybe it would.

Your Hollywood co-worker,
RICHARD DRAKE SAUNDERS

Vol. CXXXI, No. 7
Whole No. 3109

MUSICAL COURIER. Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Reentered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Canada $4.00—Europe $4.50

Sixty-Sixth Year
April 1, 1945

VARIATIONS: By Leonard Liebling

The March issue of Opera News, published by the Metropolitan Opera Guild, has translations of some hitherto unpublished letters written by Rimsky-Korsakov to Balakirev, Ippolitov-Ivanov, Stassov, and others. In 1864 he wrote to Balakirev while on a cruise as a naval cadet, and his letter was dated from Annapolis, Md. In it he tells of looking over the score of Tannhäuser, of which he likes the Overture "only as far as the place where the violins begin their squalling." Wolfram's Romance he considers "a poor thing, very much spun out." Another passage is noteworthy: "Since Glinka, fugal forms have been applied to Russian music more than once. In my bunglings also, such examples are found. . . . As for the fully developed fugue, as it is found in Bach, do you not believe that its time has passed, and thus Russian music has missed it altogether?"

This, too, is of surpassing interest; written in 1906: "I am glad you are hearing Chaliapin, of whom you are so fond. . . . There was no Chaliapin, however, in the production of Meistersinger in Vienna. Instead there was an ensemble which made me both joyous and envious. If one could only have the good fortune to hear at least one of one's own works performed by such an ensemble! That the orchestra was good is not so surprising. What is surprising is the fact that all that transpires on the stage is so coordinated, so well planned and studied that it seems to be the easiest task in the world. In reality it is most difficult and complicated and requires constant direction. Once more I must say that Meistersinger is a great work not by nature of its length and continuity but because of its significance. The scene in which Beckmesser sings his stupid serenade while Hans Sachs knocks and disturbs him, followed by the appearance of the awakening burghers, the dispute in which no one understands anybody else and the final arrival of the watchman, who, after his invocation in F major blazes out the note of G flat, is to be compared with nothing else in the world. To think that this was composed at the beginning of the sixties, almost forty-five years ago! How much excellent material there is in the work in addition to this scene! The weaknesses of Die Meistersinger lie in its excessive length and repetitions of music that are practically identical."

• • •

One wishes that Rimsky-Korsakov or his librettist Belsky might have explained exactly what the story of Coq d'Or means. It is generally alluded to as a satire, and possibly was intended to be one, but just what does it satirize? Czarism, militarism, Russian history or politics? Far from being satire, Coq d'Or seems to be caricature or even burlesque, amusing enough, but without bite or sting. Pushkin, author of the original tale, seems only to be indulging in some mild tomfoolery over superficial Russian foibles. However, the libretto matters little in view of the brilliant, fascinating score with which Rimsky has dressed it.

• • •

William Urai, of our Rio de Janeiro representation, is on hand with an item which he culled from O Globo, one of the newspapers in his city. It is an article called Inspiration From The Other World, and concerns Pedro Pinto, of Porto Allegre, who is a composer of popular music there, and also a functionary of one of its cemeteries. The article, copied from a Porto Allegre journal, reads like this:

"It has been discovered that Pinto finds his musical inspiration while walking about in the deserted and sad avenues of the necropolis, among the modest catacombs and imposing mausoleums. In spite of this, Pinto's compositions are not mournful, but on the contrary, extremely lively, and not at all suggesting that they come from such funereal surroundings."

Saint-Säens didn't do badly either with his cemetery-inspired Danse Macabre.

• • •

This is clipped out of The New Yorker:

Metropolitan opera:
Debussy's 'Pelleas
et Melisande,'
Martial Singher,
Bidu Sayao,
Lawrence Tibbett,
Alexander Kipnis,
Margaret Harshaw,
others; Emil
Cooper, conductor
" " .....
" " .....
" " .....
" " .....
" " .....
Hello, Sweetheart....

—Radio listing in the Herald Tribune.

Hi, Pelléas.

• • •

Leonard Lyons, of The Post, runs close competition with Variations in the search for good musical stories. My initial-namesake's highly entertaining column had the attached anecdotes in recent issues:

Joseph Schuster, the cellist, this week appeared as soloist with the N. Y. Philharmonic, conducted by Rodzinski. They compared notes on their new-born babies. "Have you decided what you'd like your son to be when he grows up?" asked Rodzinski . . . . "I think so," said the nervously perspiring cellist to the calm conductor, as they were about to step out on the platform, "I'd like my son to grow up to be a conductor of an orchestra with which your son will be the soloist."

George Jessel reports that all the Hollywood refugees he's met insist that although they are delighted with their lot in this country, they occupied posts of higher distinction in their native lands. "I've met no Hungarian bit-actress who was not a great star in Budapest," said Jessel; "no German bank clerk who was not a great banker in Berlin, and no Italian café singer who was not an opera star in Milan" . . . .

• • •

Vicki Baum's new novel, Once in Vienna, has a passage describing a Meistersinger performance at the Vienna Opera. She says: "The small spare figure of the adored Director, head thrust forward"—sounds like Mahler.—L.L.—"darted through the orchestra. . . . And then he launched the sparkling C sharp of the first bar into the breathless silence."

Which C sharp? My own acquaintance with the Meistersinger Prelude makes me think that the work opens with a plain C sounded in chord by many instruments. The first C sharp in the score does not occur before the 12th measure.

• • •

"Wonderful as is the Marschallin character in Strauss' Rosenkavalier," writes M.B.H., "it was anticipated by Wagner in his Meistersinger when he created the figure of Hans Sachs. Both are noble tender humans, both in middle age renounce the youthful object of their love, both sing a marvelous philosophical but touching soliloquy dealing with the vanities of life.

"It almost seems as though Strauss and his librettist, Hofmannsthal, had agreed that Sachs makes sure operatic appeal to an audience, and that it would be a good idea to portray his counterpart by transferring it to female form. Incidentally, have you noticed how frequently Meistersinger uses a theme which is the main melody of Nicolai's Merry Wives of Windsor Overture?"

• • •

Dr. Lothar Wallerstein, stage director of the Metropolitan, was rehearsing the second act of Lohengrin. The time came first when Telramund accuses Lohengrin of having won their duel through witchcraft. The director explained to the chorus why they must first indicate violent indignation and then embarrassed silence, "for Telramund has good reason to protest against his banishment by the King, as in the Middle Ages it was against the rules of knighthood to fight someone whose coat-of-arms was unrecognized and whose identity was questionable. Therefore, Telramund was really coerced into the duel."

The people on the stage listened respectfully to the Wallerstein explanation, until general laughter broke out when the chorus-representative of AGMA said, "You see, friends, Lohengrin didn't belong to the union."

• • •

Sgt. Herman Wildemann, of the Army War College at Washington, sends what may prove to be momentous operatic news, herewith: "As I predicted in my previous letter to you, Ferruccio Tagliavani has been engaged to sing in the U. S. A. and he informed me that he is arriving in October next. He has the voice to bring America some of the glories the Golden Age claimed."

Now, impresarios, don't rush me for further information. I know nothing about this presumptive Caruso except what the Sgt. has written.

• • •

C. Y., who desires full name withheld, contributes the attached verses, "written after reading the editorial in your recent issue:"

Rimes to a Favorite Conductor

Some critics say you have a grievous fault,
That your technique is volatile and windy.
They say your gestures seem to prance and vault—
Well, let us say, right through a score by d'Indy.*

One great one claims your Brahms two-steps around;
Another, that your Bach is paced too frisky,
While from his sanctum one avers he's bound
To honorably state he finds them "nifty."

One morning paper says your *Schmalz* is sad;
By evening it becomes "superb"; so proving
The battle rages on—now sane, now mad,
(I'll ask L.L. which way the music's moving!)

It has been said when "K" conducts, it "sings";
And "W" is a seasoned, soulful poet;
And "T" is matchless, and to some, All Things;
And "R" and "O" with fiery passion "go it."

Now, to be expert in these matters clearly
Is not for me—(the best? I couldn't pick it).
I only know your concerts suit, and nearly,
I'm almost always first to buy a ticket!

* Knowledge of French not required.

• • •

Mahler, walking at Attersee in Austria with a friend who admired the lake, the woods and mountains, interrupted him: "Too late, dear fellow, all this I have already composed."

• • •

According to Nixon Denton in the Cincinnati Times-Star, a local amateur chamber music group calls itself The Let's-All-Try-To-Start-Together-This-Time Society.

• • •

J. P. C. inquires: "Don't you think that the best symphony composed since Brahms is Shostakovich's Fifth?" Well, sir—hello, here's the end of the page.

ARRANGEMENTS: ARE THEY A CRIME?

By RAE ROBERTSON

Some little time back, according to a newspaper report, it became necessary to re-orchestrate some of Stravinsky's music for The Seven Lively Arts, owing to a change in the size of the orchestra. A very diplomatic and tactful letter was sent asking Stravinsky's permission. The composer wired back promptly: "Play it on two pianos if you like."

This story reminded me of a conversation I once had with the late Frederick Delius. Ethel Bartlett and I had spent a day at his home near Fontainebleau, playing two-piano music for the English composer, then blind and paralyzed. At one point he asked us whether we played any of Percy Grainger's two-piano arrangements of his (Delius') music. When I said, "Then you don't object to arrangements of your works?" he replied dryly in his broad Yorkshire accent, "I would rather hear my music played *right* on two pianos than wrong by an orchestra, as I so often do."

There is a good deal of snobbish talk indulged in by a certain holier-than-thou type of music-lover, also by some music critics and even (though less frequently) by some musicians, on the subject of musical arrangements or transcriptions. One would sometimes think in listening to such people that the making and performing of arrangements was a major crime which should be punished by hanging or at least a life sentence with hard labor. When the fact is realized, however, that the list of criminals who are guilty of making arrangements contains such names as J. S. Bach, Brahms, Liszt, Debussy, Ravel, Busoni, and Rachmaninoff (to mention only a representative few), the makers and performers of arrangements must be conscious of at any rate sinning in good company and even the highest-browed critic might begin to wonder whether something could not be said in favor of his pet abomination.

ETHEL BARTLETT AND RAE ROBERTSON
in the music room of their home in Beverly Hills.

Three Kinds of Arrangements

Arrangements fall into three main categories. First there is the plain reduction for piano (two, four or eight hands or what you will) of orchestral works or operatic scores, for the purpose of study. These have an obvious usefulness, but are not intended for public performances except in special circumstances, so they need not be discussed at length.

Secondly, there is what is known as the "free" transcription. This includes anything from fantasies or "improvisations" on themes by other composers to arrangements where the transcriber allows himself such liberties as the changing of the original harmonies, adding of counterpoint, combining of two or more themes or in other ways, displaying his own virtuosity. This type of arrangement, it seems to me, must be judged in the same way as any original composition—on the basis of the imagination, good taste, and technical skill of the arranger. It cannot be condemned on general principles, unless one condemns also the almost universal practice of composers of writing variations on a theme by somebody else.

The third type of arrangement is that where an original composition is transcribed for a new medium without any changes in formal construction, harmony, etc., except such technical changes as are necessary to make the composition effective and playable in its new guise. (For example, in transcribing an orchestral piece for piano, the arranger, if he is wise, will find some way of transmuting a "*Tremolando*" so effective on strings, but disagreeable on the piano.) This type of arrangement is by far the most usual, and seems to evoke the most virulent criticism, sometimes justified, but not—as I hope to show—always.

Some Essentials

The first essential for a successful arrangement of this type is that it should be inherently "suitable." In the music of certain composers the actual instrumentation is a fundamental part of the musical thought. A transcription for piano of a Tchaikovsky Symphony, for instance, could only be valuable for study purposes. Without the superb orchestration the greater part of its musical meaning would be lost. The same thing applies to the music of such supreme masters of orchestration as Rimsky-Korsakov, Wagner or Richard Strauss. The music of Chopin, on the other hand, is so essentially piano music that orchestral arrangements of it are usually travesties of the original.

Other composers, however, seem to have composed without reference to instrumental color, or at least to a lesser extent. The music of Bach, for example, is a happy hunting-ground for the arranger, as it seems to sound well in any reasonable medium. Bach himself transcribed several of his own works for different combinations of instruments. I would even go so far as to say that Bach's organ works, when played on two pianos, though they lose something in sonority and sustaining power, gain greatly in clarity and rhythmic vitality, qualities undeniably important in the interpretations of Bach's music.

Taking a certain suitability, then, for granted, it seems to me that the maker of concert arrangements, far from being a criminal, can, if he is skillful, perform great services for music. One of the most important of these is the rescue from oblivion of fine music which, for one reason or another, can never or only rarely be heard in its original form. The instruments originally called for may be practically obsolete or may be a combination difficult to assemble.

A notable example of this is the Fantasia in F minor für eine Orgelwalze by Mozart which Busoni has arranged for two pianos. Professor E. J. Dent of Cambridge, England, an authority on Mozart, once told me that he considered this one of Mozart's finest compositions, yet it was originally written for a mechanical organ which played by clockwork. I doubt whether anybody would want, except out of curiosity, to hear it in its original form, yet it would be a tragedy if this wonderful music were never heard at all.

The Matter of Repertoire

Another service which the arranger can render is one which will be readily appreciated by any concert artist. A performer always likes to send his public away happy from a concert. (If he doesn't care about this, he has the obvious alternative of playing only for himself in the privacy of his own studio.) Now, every experienced artist knows that the average concert-goer loves to hear something familiar.

Speaking as one member of a piano duo, let me say that the reason why most teams play arrangements is not, as many people suppose, because the repertory of original music is so small. Most of the great composers of the past have written works for two pianos and many modern composers, notably Stravinsky, Bartok, Hindemith, Milhaud and Bax have written both large and small works for this medium. The two-piano literature, in fact, while it cannot be compared with the infinite richness of the solo piano repertory, compares favorably with that of solo violin or violoncello, and when one adds the beautiful literature for one piano four-hands, is by no means small.

But until recently, two-piano concerts have been a rarity and the original repertory is relatively unfamiliar. The piano duo has no Appassionata or Moonlight Sonata, no Chopin waltzes or studies, no Casse-Noisette Suite. A certain number of "suitable" arrangements of well known popular classics is therefore very useful in making programmes interesting to the general public.

Other services could be mentioned, but I hope I have demonstrated the only point I am trying to make—that musical arrangements should not be completely despised and condemned. In other words, there are good arrangements and bad arrangements, just as there is good original music and bad.

SOME FAMOUS ARRANGERS.
(1) Bach based new works on 16 Vivaldi Concertos and was himself arranged by (2) Liszt; (3) Paganini took liberties with God Save the King and had his own Campanella transcribed by Liszt; (4) Mozart rescored the Messiah of Handel, who borrowed tunes liberally.

NEW YORK CONCERTS

Ending his Sabbatical year of leisure Bruno Walter appeared again as conductor of the Philharmonic to direct its Pension Fund Concert on March 7 in Carnegie Hall. He chose two works especially close to his heart, Mozart's Jupiter Symphony and the No. 1 by Brahms. Walter, evidently enjoying the magnificent instrument of the Philharmonic Orchestra to work with, gave exemplary interpretations.

Milstein played Mendelssohn's violin concerto. The writer has never heard him deliver this beautiful masterpiece with more fervor and finish, more clarity and brilliance. He and Walter were in such excellent accord that it is no exaggeration to call this performance virtually unsurpassable. H. W. L.

Arrau in Strauss and Fauré Works

Claudio Arrau, Chilean pianist, was the highlight of the March 8 Philharmonic concert, under George Szell, with his playing of the Strauss Burleske and Fauré Ballade. The two rarely heard pieces were a delightful departure from some unimaginative programming. Mr. Arrau's interpretations revealed a great respect and understanding for the German and French schools. The pointing up of the contrast in such an intelligent manner was most interesting and rewarding. Szell provided accompaniment, and performances of the Haydn Symphony No. 97 and Beethoven Fifth.

R. K.

The following Sunday afternoon concert repeated the Beethoven Symphony and the Strauss score, but on this occasion the second string to Mr. Arrau's pianistic bow was the Weber Concertstück in F minor, given an expert performance, with full value to its romantic character. D. B.

On March 12, Leopold Stokowski led the New York City Symphony Orchestra in an all-Russian program, consisting of Tchaikovsky's Fifth Symphony and Moussorgsky's Pictures at an Exhibition. In both works, Stokowski and his men gave a reading which stressed the emotional impact. But there were readings of beautiful orchestral sound and the audience liked them immensely. The evening opened with vigorous Creston's Fanfare for Paratroopers.

H. W. L.

Fuchs and Sister Play with Barzin

The National Orchestral Association, directed by Leon Barzin, at Carnegie Hall, March 12, presented as soloists, Lillian Fuchs, violist, and her brother, Joseph Fuchs, violinist. It was a noteworthy evening in the admirable and distinguished playing of the two artists in the Mozart Symphonie Concertante. This beautiful and difficult work was magically executed as to grace, lusciousness of tone, perfect pitch and synchronization. Miss Fuchs exhibited a virtuosity and musicianship which closely ranks with that of her gifted brother.

The Lopatnikoff Violin Concerto was played by Mr. Fuchs in his Town Hall recital earlier in the season. His rare technical ability and interpretation of this score was a dream of perfect playing in brilliance and exactitude of tonal beauty.

The National Orchestra opened the program with the Bach Brandenburg Concerto No. 3 and concluded with the Prokofieff Suite Symphonique, both adequately performed. W. T.

Second Philharmonic Members' Concert

In their second special concert for members, the Philharmonic-Symphony League of New York, at the Plaza Hotel on March 13, presented the Philharmonic-Symphony with George Szell as conductor. The program consisted of musical delicacies rarely enjoyed. The concert opened with Beethoven's Quintet in E flat major, Opus 16, with Mr. Szell at the piano. The concert continued with Mozart's Serenade in B flat major for thirteen wind instruments (K. 361). The closing number was Four Slavonic Dances by Dvorak, Nos. 1 and 3 from Opus 46 and Nos. 2 and 7 from Opus 72. The performances were outstanding. It was announced that next season the Philharmonic - Symphony League would merge with the Philharmonic-Symphony Orchestra and that these events would be continued for the members of both organizations.

H. W. L.

Koussevitzky Gives Rudepoêma by Villa-Lobos

Serge Koussevitzky and the Boston Symphony, in their Carnegie Hall concert of March 14, framed Heitor Villa-Lobos' Rudepoêma with two masterpieces from the standard repertoire. Haydn's Symphony in B flat, No. 102, was performed by this master orchestra with the utmost delicacy and virtuosity. The Schumann Symphony No. 1, in Dr. Koussevitzky's interpretation, subdued its romantic feeling somewhat in favor of clarity.

The Villa-Lobos novelty, originally for piano, has pages of great beauty, but some without too much meaning. It lacks a perfect sense of form and is heavily orchestrated. The audience apparently liked the performance, which was received with great applause.

H. W. L.

Szell Leads Foss Ode; Szigeti Soloist

The Philharmonic concert, on March 15 in Carnegie Hall. under George Szell, opened with the first performance anywhere of 22-year-old Lukas Foss' Ode for orchestra, dedicated "To those who will not return." The work is a deeply sincere effort, but unfortunately it is not always inspired. Despite a moving and impressive theme first brought out by the strings, the later development does not fulfill the promise of the first pages. The reception was somewhat reserved. The principal orchestral offering was Schumann's Symphony No. 4, of which Szell delivered an exemplary reading, one of dramatic drive and lyric exuberance.

LEON BARZIN AND SOLOISTS,
Joseph Fuchs (left), violin, Lillian Fuchs, viola, look over the score of the Mozart Symphonie Concertante which they presented at the National Orchestral Association concert of March 12 in Carnegie Hall. (Photo by Ben Greenhaus.)

Joseph Szigeti, the soloist, played with his outstanding musicianship Tartini's Concerto in D minor and Prokofieff's Concerto in D major. He proved an accomplished master of both styles and admirably stressed the fact that the Prokofieff is one of the great violin concerti written in our time. The Meistersinger prelude in Szell's inspiring reading closed the impressive concert.

H. W. L.

On Sunday afternoon, Szell bade a temporary farewell to Philharmonic audiences. He again presented Joseph Szigeti in the Prokofieff concerto, and substituted the Beethoven Romance for violin and orchestra in G for the Lukas Foss work. The other numbers were the Schumann Fourth Symphony and the prelude to Wagner's Die Meistersinger. H. D.

Beecham Conducts Rochester Philharmonic

The concert by the Rochester Philharmonic Orchestra, under Sir Thomas Beecham, at Carnegie Hall on March 17, was something of a triumph. Sir Thomas got the orchestra, of both experienced and junior members, to sound with a smoothness and richness reminding one of the biggest and most renowned ensembles of its kind.

That Haydn is one of Beecham's favorites is well known, but his reading of the Symphony No. 93 was, throughout, a source of the greatest delight in its transparency and richness of color. As adaptor of the Suite from the ballet, The Great Elopement, Sir Thomas proved his deep familiarity with Handel's style. The manner in which he used his instrumentation to bring about illustrative effects cails for the greatest admiration. A moving reading of Beethoven's Seventh Symphony revealed convincingly the close collaboration of the orchestra with its illustrious leader, this being one of the most closely knit delineations this reporter has recently heard of the work. Berlioz' Marche Troyenne, played with great *elan* and splendor, closed the concert officially. But Sir Thomas had to add encores.

H. W. L.

Hanson Symphony Played by Koussevitzky

For its program on March 17 at Carnegie Hall the Boston Symphony Orchestra offered Mozart's Symphony in E flat major (K. 543), Debussy's Prelude a L'Apres-midi d'un Faune, Ravel's La Valse and Hanson's 3rd Symphony. Under the baton of its conductor, Serge Koussevitzky, the orchestra played with its usual great skill and efficiency. The half of tne program was a treat from the standpoint of music and performance. The Hanson work is effective in its use of the orchestra, and richly scored in the Romantic manner.

R. K.

Stokowski Gives Bach's St. Matthew Passion

The New York City Symphony Orchestra, under Leopold Stokowski, closed its series at the City Center on March 19 with a much-cut version of Bach's St. Matthew Passion. The Collegiate Chorale, trained by Robert Shaw, assisted. Soloists were Barbara Troxell, soprano; Jean Handzlik, contralto; Joseph Laderoute, tenor; Carlos Alexander, Ralph Telasko and Ralph Jusko, basses. This was a dramatic and at times rather theatrical presentation but often effective in emotional values. The choral work was good for

(*Please turn to page 11*)

← **LOUIS KAUFMAN, violinist, and AARON COPLAND**
discuss the latter's Violin Sonata, which Mr. Kaufman premiered, with the composer at the piano at his Town Hall recital on March 14. (Photo by Ben Greenhaus.)

RUDOLPH GANZ, conductor, and JACQUES DE MENASCE, →
composer- pianist, in Carnegie Hall's greenroom following the recent performance of Mr. de Menasce's Divertissement on a Children's Song for piano and string orchestra under Dr. Ganz' baton at one of the Young People's Concerts of the New York Philharmonic. Joyce Paull was at the piano.

METROPOLITAN OPERA

Fidelio Has Revival In New English Version

It certainly is good to have Beethoven's Fidelio again in the repertoire of the Metropolitan Opera. For no other work of the operatic stage is more timely, and at present more symbolic, than this high song of human freedom and dignity. Pizzaro seems to be the incarnation of all the dictators who now are doomed, and Fidelio stands for all the forces at work to seal the fate of those oppressors of mankind.

It therefore had more than an artistic meaning that Bruno Walter chose this work for his return to the operatic conductor's desk. The management of the Metropolitan did well to produce it before the end of a season which, we hope, will mark the last before the fight for freedom is won. Under these circumstances, the details of the performance are perhaps less important than the general spirit and the symbolic meaning of the production.

Spirited Performance

And the spirit of the performance was good. It was a sincere effort where each artist gave his best in accordance with his potentialities. Walter—to mention first the personality who determined the character of the whole event—has never in this reporter's memory conducted with more feeling and intuition. The Third Leonore Overture, in a sense the condensation of the whole spiritual content of the work, was played between the first and second scenes of the last act, with such intensity and persuasion that the sold-out house broke into a prolonged ovation for conductor and orchestra.

Young Regina Resnik, in the role of Leonore, sang very well, mastering the difficult vocal problems of the part successfully and impressively. She also spoke her lines with earnestness and force. Whatever improvements are still to be desired, time will certainly help to achieve.

The same can be said about the other protagonists. Arthur Carron sang Florestan with great feeling, and the debutant Kenneth Schon gave his impersonation of Pizzaro the advantages of his voluminous voice. That his characterization somewhat lacked in the demoniac quality one usually demands from this part does not impair the merits of his effort. Lorenzo Alvary, as Rocco the jailer, sang well, and gave his part the dignity it requires. Frances Greer and John Garris did well as Marcellina and Jaquino, respectively, Garris being perhaps the best stylistically of the whole cast. Hugh Thompson, as the Minister Fernando, standard bearer of the whole idea of the opera, was effective vocally and impressive in his dignified acting. Richard Manning and John Gurney led the chorus of the prisoners, in the deeply moving finale of the first act, to great advantage. Herbert Graf deserves credit for the staging of the performance which was greatly applauded by the sold-out house.

English Text Used

A word must be said for the use of English in this opera, and of the spoken text instead of adapted recitatives as in some previous Metropolitan revivals. This made for understanding and in some respects added to the dramatic impact of the work for an American audience. The English translation of the late Theodore Baker, made some years ago, was used. with some adaptation by Mr. Walter. What remained was clear, vigorous and to the point. Though the Metropolitan has not always been fortunate in its sporadic campaigns for operas in English, this production is decidedly on the credit side. The majority of the singers spoke their lines in such a way as to be understandable, but, above all, the earnestness and intensity of the dramatic portrayal registered with an audience that gave ovations to the principals and the conductor.

H. W. L.

Irene Jessner as the Princess was the only cast change in the second performance of Rosenkavalier on March 5. Her portrayal is vocally smooth and generous, and she has gratifying insight into the mellow grace and sophistication of the role. M. H. S.

Swarthout Returns as Carmen

Carmen, on March 7, had Gladys Swarthout in the title role, for the first time in two years. In splendid voice, with striking impersonation and picturesque appearance, she gave a thoroughly impressive performance. The Habanera had all its insouciance, the Card Song all its biting tragedy, and the closing duet was perhaps the most poignant of the telling Swarthout offerings. Kullman, as Don Jose, helped the proceedings admirably, as did Hugh Thompson, the Escamillo, with refined tones and eloquent exposition of text. Lillian Raymondi was the Micaela, singing intelligently and acting with appropriate demureness. Frances Greer and Martha Lipton did effective tonalizing as Frasquita and Mercedes. Pelletier exercised a discerning baton that maintained lively tempi, brilliant color and the right balance between singers and orchestra.

E. D.

Giovanni Martinelli was heard as Pollione in Norma, March 8. The veteran artist, singing and interpreting with his wonted authority and effect, was greeted rousingly by his numerous admirers. The rest of the cast engaged as usual Zinka Milanov in the title part, Jenny Tourel as Adalgisa and Nicola Moscona as Oroveso. Sodero conducted. H. W. L.

Steber as Violetta

The final performance of Traviata on March 9 presented a familiar cast with the exception of Eleanor Steber, heard for the first time here as Violetta. Miss Steber's vocal qualities of clarity and florid agility were well displayed in the Sempre Libera aria of Act 1. In the later dramatic episodes she sang with smooth, agreeable tone, although the impassioned phrases were coolly delivered and emotional impact was somewhat lacking. She made a lovely figure in authentic costumes of the period. The excellent supporting cast included Thelma Votipka as Flora; Charles Kullman as Alfredo; Richard Bonelli as the elder Germont; Mona Paulee as Aninna and Messrs De Paolis, Cehanovsky, D'Angelo and Alvary in the smaller parts. Mr. Sodero conducted.

M. C.

FINALE OF ACT I FROM FIDELIO, in the new Metropolitan production.

Popular Cycle Opens

The first Rheingold of the Saturday night series of the Ring presented three new members in the otherwise familiar cast, Blanche Thebom appearing as Fricka, Astrid Varnay as Freia, and Martha Lipton as Flosshilde for the first time. Miss Thebom was outstanding for clear, full tones and commendable stage presence. At times her singing was in rather too intimate a style for the dramatic verity of her characterization. Miss Varnay does not seem to find the Freia role entirely sympathetic. She is always better histrionically and vocally when she is given more scope in a weightier part. Flosshilde is also a submerged role, except when sung by a voice of cello-contralto quality. Miss Lipton sang with accurate musicianship, however, and blended well with Thelma Votipka, singing Woglinde, and Lucielle Browning as Wellgrunde. The other participants, as previously this season, were Herbert Janssen as Wotan; Frederick Lechner as Alberich; John Garris, Loge; Karl Laufkoetter, Mime; Osie Hawkins, Donner; Emanuel List, Fafner; Nicola Moscona, Fasolt; Emery Darcy, Froh; and Margaret Harshaw, Erda, with George Szell conducting. M. C.

Tourel is Mezzo Rosina

The experiment at the Metropolitan Opera of returning the Rosina role in The Barber of Seville to the original designation, mezzo-soprano, was hardly the hoped-for success. As one listened, it became more apparent that the long familiar change into the high soprano was not a foible on the part of some impresario or forced by a dearth of mezzo voices, but an essential improvement. The score requires two lead basses, a lead baritone, a small part baritone, a small part contralto and a tenor *legère*. If, in addition, the main woman character sings in a low tessitura, there is very little variety in sound color and the singing tends towards the monotonous.

Jennie Tourel has a lovely, well produced voice. It is, however, short in range, and somewhat lacking in the bravura brilliance vital to the Rosina role. Miss Tourel's fine musicianship could not conceal the fact that she was somewhat miscast in this opera, despite her excellent singing of the Cenerentola aria in the lesson scene. Bruno Landi, as the Count of Almaviva; Baccaloni, as Dr. Bartolo; Bonelli, as Figaro; Lazzari, as Don Basilio; Baker, as Fiorello; Doris Doe, as Berta, Richard Manning the Official, completed the cast. Wilfred Pelletier conducted. Both orchestra and singers at times seemed sluggish.

M. C.

Varnay in First Ortrud

The Lohengrin performance on March 15 brought Astrid Varnay's first appearance as Ortrud. Miss Varnay proved again that she is a genuine artist to whom singing a part means not only a display of vocal gifts but, above that, the exhibition of a character. Perhaps she even sometimes sacrificed tonal beauty to achieve the utmost intensity of her stage-vision. But, since in opera the stage and the performed character are the supreme law, she certainly deserves only praise for this sincere approach. The "curse" in the second act had a sombre fascination rarely encountered of late. The high register sounded forceful and round. Certain shortcomings in the low register may be blamed on the rather awkward tessitura in which this whole part is written. The rest of the cast was the usual one, with Helen Traubel as Elsa, Lauritz Melchior as Lohengrin, Norman Cordon as King and Alexander Sved as Telramund. Paul Breisach conducted.

H. W. L.

Antoine and Harrel in Coq d'Or

The third performance of The Golden Cockerel on March 19 had Josephine Antoine as the Queen of Shamakhan for the initial time this season. Mack Harrell sang his first Tsar Dodon. Both artists were very successful in their performances and earned deserved applause. The rest of the cast was unchanged. Emil Cooper again conducted.

GLADYS SWARTHOUT

returned to the Metropolitan Opera stage after two years' absence in a performance of Carmen on March 7, commemorating the 70th anniversary of the opera's world premiere at the Paris Opera-Comique on March 3, 1875. Miss Swarthout is shown here with a Spanish shawl worn by Mary Garden in the role. Miss Garden's picture is on the piano and on the wall at right is a rare print of Galli-Marié, who created the part.

RADIO NEWS

by William Taylor

"SOUNDING OFF" FOR FREEDOM.
Notables in an informal orchestra at the Metropolitan Opera Guild benefit for servicemen include, left to right, Richard Tucker, dancer Argentinita, Lucrezia Bori, Patrice Munsel, Pilar Lopez, and John Brownlee. (Photo by Jerry Saltsberg.)

"Met" Opera Guild Benefit To Aid the Armed Forces

Have you a musical instrument in your home? One that has gone the way of all adolescent studies and remains on the shelf, attic or in the cellar? If you have, just put a tag on it and send it to Mrs. August Belmont, President of the Metropolitan Opera Guild, 654 Madison Avenue, New York. Or better still, if you live West of Chicago or South of Virginia, just send a note to Mrs. Belmont and let her know what instruments you have. She will then tell you what Army and Navy hospital or camp near your home needs those instruments.

The reason for this unusual request in this radio department comes by way of a spectacular benefit which took place Sunday evening, March 25, at the Metropolitan Opera House. The benefit was sponsored by the Metropolitan Opera Guild to raise funds for musical instrument repairs and to provide musical instruments to our fighting men.

Metropolitan Opera tenor James Melton brought his popular Star Theatre radio program (WABC, 9:30 to 10:00 p. m., EWT) to the Metropolitan stage and broadcast a gala musical show with Alec Templeton, pianist-satirist, and Jarmila Novotna, "Met" soprano, sharing honors with Al Goodman, his orchestra and chorus. It was quite an event. The Texaco Company, which also sponsors the Saturday afternoon "Met" Opera broadcasts over the CBS network, put their full support behind the benefit and it proved to be an overwhelming success.

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Patrice Munsel, the youngest member of the Opera company, and star of CBS Family Hour, Blanche Thebom, contralto, and Richard Tucker, tenor, both recent additions to the "Met" roster, gave the audience many happy moments during the portion of the concert that was not broadcast.

Dr. Bruno Walter opened the program conducting the "Met" Orchestra in Beethoven's Third Leonore Overture. Lawrence Tibbett sang a group of duets with Miss Thebom, and served as soloist with the Army Air Forces Band.

All the participating artists, including the members of the orchestra and the backstage staff, gave their services. The wholehearted cooperation of the unions involved was a distinct tribute to the Guild's laudable purpose.

Gene Lockhart was master of ceremonies for the concert portion of the program. "Jimmy" Melton handled his own Star Theatre show with the usual charm, which has made him one of the most versatile and outstanding members of the "Met" Opera, radio and concert world.

The 55 musicians of the Army Air Forces Band and Argentinita, Spanish dancer, provided a sharp contrast, ranging from the strict martial music to the exotic Spanish-American dance numbers, which had every foot in the house tapping in rhythm.

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It is interesting to note what prompts an occasion like this. The Metropolitan Opera Guild, long known as the force which has popularized the opera in this country, certainly doesn't need to run a benefit to popularize itself.

The "force" is entirely in the competent lady who is President and founder of the Guild, Mrs. August Belmont, and her committee of intelligent and far-sighted women. This committee comprises Mme. Helen Traubel, Honorary Chairman of the Musical Instruments Committee, Mrs. Georges J. His, Chairman, and Mrs. George S. Amory, Chairman of the Benefit Committee.

These women recognized the need for music as a morale builder for our fighting men. They gauged themselves according to the tremendous response they received from servicemen to the Opera radio programs.

Contrary to the general belief, we do not have a "jitterbug" army. Rather, we have a musical army with versatile tastes. Mrs. Belmont points out that their tastes may even run to the exotic, having received requests for such instruments as the glockenspiel and the balalaika.

Special service officers, returning from overseas, have told Mrs. Belmont that they put on concerts consisting of opera excerpts at the special request of the boys.

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Mrs. Belmont formed the committee two years ago when she discovered that the Red Cross was swamped with requests for musical instruments from Army and Navy camps, hospitals and rehabilitation centers. The Committee collects the instruments and money for the purchase, repair and the conditioning of them. The demand has become so great that they finally had to appeal to the public via the March 25 benefit.

Hand-driven phonographs have been supplied to the men on the submarines. They need brass instruments, trumpets, saxophones, and, according to Mrs. Belmont, the predominant cry is "Ooooh" for a tenor sax.

Through this committee, complete army orchestras have been formed; accordions have been shipped by the hundreds to those out-of-the-way Pacific isles. They have distributed every type of musical instrument from a harmonica to a bass fiddle, and they don't hesitate to search, when a request comes in for an oboe, flute, French horn or piano.

Mrs. Belmont is thrilled over these requests because she points out that it proves our boys in the service have not overlooked their cultural background. Indeed they've taken it right to the fighting front, and her committee will see to it that it is preserved!

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Sargent Concludes Series With Primrose as Soloist

Concluding his four guest appearances as conductor with the NBC Symphony Orchestra on the General Motors Symphony of the Air, Malcolm Sargent, British maestro, devoted his entire program to modern English music in Studio 8H at Radio City on Sunday, March 11 (NBC 5 to 6 p. m., EWT). The program began with John Ireland's A London Overture, followed by William Walton's Concerto for Viola and Orchestra in three movements. The honors of the concert easily went to William Primrose, soloist, in this extremely difficult work, which demanded full capacity of both the viola and the performer. It was a superb demonstration by the artist of master technique and musicianship. The broadcast concluded with Gustav Holst's suite from the ballet, The Perfect Fool.

Dr. Sargent conducted with far more facility and cohesion with the orchestra than in the previous concerts, which is understandable. On the other hand, his distinct attributes as an orchestral leader were more or less eclipsed during the series by some unfortunate programming.

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Toscanini Returns for Final Concerts with NBC Orchestra

An audience filling every available seat in Studio 8-H in Radio City, enthusiastically welcomed the return of Arturo Toscanini in his final three concerts of the winter series, when he reassumed the baton of the General Motors Symphony of the Air, Sunday, March 18. (NBC, 5:00 to 6:00 p. m. EWT.)

The concert was a noteworthy one in execution and programming. The magic of the noted maestro was never more evident, as well as the caliber of the NBC Orchestra in the readings of Schumann's Symphony No. 3 and Mendelssohn's lovely Scherzo in G minor. The interpretation of Gershwin's most ambitious orchestral work, An American in Paris, was nostalgically delightful. This was the second time Toscanini has conducted this score on the GM hour. It was first presented last season.

The intermission talk dwelt on the wonders of electricity in nature, highlighting particularly the proclivities of the electric eel. Yes, indeed!

RADIO NOTE BOOK

Martin Dumler's Sacred Hymnal premiered via NBC's Music of the New World on Mar. 8. . . . Mutual's Sinfonietta presented world premiere of new composition by **Mark Schubart,** Mar. 9. . . . Celeste Holm starred on **Morton Downey's** Woman of the Week program, Mar. 13, via Mutual. . . . **Helen Jepson** spotlighted on Mutual's Wings for Tomorrow, Mar. 13. . . . Keyboard Kaleidoscope weekly series, featuring pianist **Stephen Kovacs,** debuted via WLIB, Mar. 18. . . . **Hour of Charm,** all-girl orchestra, saluted Spring over NBC, Mar. 18. **Evelyn,** concertmistress, heard in Mendelssohn's Spring Song. . . . **Joseph Laderoute** guested with **Lyn Murray's** CBS show, Mar. 19. . . . WNYC aired entire performance of St. Matthew Passion, Mar. 19, **Stokowski** conducting City Symphony. . . . **Marjorie Lawrence** highlighted on "Met Opera USA" via WJZ, Mar. 20. . . . **Elaine Malbin** soloist on **Norman Cordon Sings** program, WJZ, Mar. 20. . . . **Josephine Antoine** starred on Mutual's Wings for Tomorrow on Mar. 20. . . . **Hildegarde** spotlighted **Lou Holtz** and **Gypsy Rose Lee** on NBC Raleigh Room, Mar. 20. . . . **Friedelind Wagner,** grand-daughter of Richard Wagner, on CBS's Gateways to Music broadcast, Mar. 20, **Eileen Farrell** and **Mack Harrell** soloed. . . . **Louis Kaufman** highlighted on CBS Invitation to Music, Mar. 21. . . . Mutual's Sinfonietta presented highlights from Haensel and Gretel and Carmen, Mar. 23. . . . **Leon Barzin,** conductor of WQXR Orchestra and musical director of National Orchestral Association, made infrequent solo appearance as violist on WQXR's Green Room, Mar. 23. . . . **H. Leopold Spitalny** directed NBC Concert Orchestra in Bloomer Girl excerpts on Serenade to America program, Mar. 23. . . . Prokofieff's cantata, Alexander Nevsky, performed by **Philadelphia Orchestra, Eugene Ormandy** conducting all-Russian program via CBS on Mar. 24. . . . **John Corigliano,** concertmaster of the **New York Philharmonic-Symphony,** soloed under **Artur Rodzinski's** direction, Mar. 25. . . . Jimmy Carroll Sings, new 3 times-a-week musical featuring tenor of that name, in CBS debut, Mar. 26.

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Budapest Quartet Begins WQXR Series for Book of Month Club

An important and significant contribution by radio to music, sponsored by the Book of the Month Club, was the inauguration of a 13 weeks' series, when Station WQXR presented the Budapest String Quartet in a broadcast from the New York Times Hall on March 11, before an invited capacity audience (Sundays, 6:05 to 7 p. m. EWT). The concerts are presented following the New Friends of Music Concerts, which have been heard by WQXR listeners under the same sponsorship.

Devoted to the great classics of chamber music, the first program comprised Haydn's Quartet in D major, and Beethoven's Quartet in F major. On March 18 Ravel's Quartet was heard, and Beethoven's Minuetto and Variations. On March 25 the all-Schubert program consisted of two posthumous works, Movement in C minor and Quartet in D minor.

During the intermission, Henry Seidel Canby, the well-known author and critic, discussed informally outstanding new books. It is a privilege to hear this superlative demonstration of musicianship and virtuosity. No music-lover who owns a radio can afford to miss this series. The series is being re-broadcast from recordings to South America by NBC shortwave.

RICHARD KARP
CONDUCTOR
Artistic and Music Director Pittsburgh Opera
Program Producer Station KDKA Pittsburgh

TELEVISION

Marcelle Denya Adopts America As Own Land

Tall, regal Marcelle Denya, with the honey-colored hair and expressive hazel eyes, had reached the rarefied heights of a truly distinguished artist in opera and concert in her native land of France, and throughout Europe, before the present war virtually blotted out all activities in the arts. Although she had been a member of the Paris Opéra, and well known to the audiences of the Opéra Comique, as well as a featured soloist with the major orchestras in France and in Salzburg, she was not widely known to music-lovers in America, when she arrived in 1939. But she was prized and appreciated by those cosmopolitan and sophisticated personalities who make music their business and are *au courant* with musical activities all over the world.

But the courageous soprano was undaunted by the problem that whimsical fate had forced her to face. Singing was her life, and had been since she was a little girl. With the war clouds growing more ominous over Europe, she determined to come to America and create a new career. Although she could not carry on a conversation in English at that time, she had faith in her own capabilities as an artist, and had an innate conviction that music was an international expression and language. She chose to forget her concert audiences in the capitals of Europe, where as a recitalist, her uncommon charm and interpretations had made her name synonymous with the masterworks of French composers, such as Debussy, Ravel, Fauré, Duparc and others. Also to be dismissed were the memories of the Paris Opéra, the Comique and the memorable evening she made a debut in a new field, when she created the leading role in André Messager's operetta, Monsieur Beaucaire, at the Theatre Marigny in Paris.

Today, just a few short years later, she has achieved her ambition. Her career in the new world is not a dream, but an actuality, and the record of her activities is impressive. She has learned to speak English fluently, although with a delightful, piquant accent.

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Her first appearances in America were with the leading colleges and universities, where she sang programs of outstanding French music from the 16th and 17th centuries to the present, works which are so rich in atmospheric charm, yet are so seldom heard in this country. Her subtle artistic style and warm lyric voice, have made these interpretations distinctively her own. There have been several appearances with Dr. Serge Koussevitzky and the Boston Symphony and other orchestras, besides several oratorio engagements with Sir Thomas Beecham.

Opera audiences have applauded her in Canada, Mexico and South America, where she has sung leading soprano roles with the Teatro Colon of Buenos Aires. Three highly successful New York Town Hall recitals are to her credit, besides many radio engagements. She recently introduced for the first time, over station WQXR, a program series consisting entirely of the works of Gabriel Fauré.

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Madame Denya was born in the peaceful old French city of Angouleme, midway between Bordeaux and Limoges, in the Department of Charente. Her parents were of solid bourgoise stock, and were not by the widest stretch of imagination musical. The first urge for creative expression was really a subconscious one, when she was eight years old. Her parents had taken her with them on a trip to Paris, where she saw a performance of Jules Verne's Around the World in Eighty Days at the famous Chatelet Theatre. Her enthusiasm was so ecstatic that her parents were more than astonished, they were bewildered. The lights, the scenery and the beautifully gowned actresses fascinated her. Then and there, the ambition was born to emulate them. As soon as she returned home, the instinctive desire for creative expression found an outlet in piano lessons.

"As a youngster," the artist observed with an expressive shrug, "I hadn't the faintest idea of a career. I had an innate love for music, and singing came naturally to me."

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Madame Denya was only 15 when she got her first singing job. A friend of the family, who as fate decreed owned a cinema theatre (those were the days of silent films) came to dinner. When she sang for him, he promptly offered her a job at 300 francs a week to sing in his theatre while the films were being shown.

"So you see," said the artist, "my first job was literally singing in the dark. Otherwise I would have been scared to death."

While she was fulfilling this engagement, the head of a chain of cinemas in the suburbs of Paris was so impressed with her voice that he promptly hired her to appear in light operas, which he presented in the theatres during the winter season. He was a thorough musician as well, and began giving her voice lessons for nothing.

But the impresario knew what he was doing, and that winter without any acting experience at all, she debuted as Sophie in Massenet's Werther. Acting came naturally to her, and that season she appeared in the roles of Marguerite in Faust, Nedda in Pagliacci and Micaela in Carmen. Not so small an achievement for a girl in her 'teens!

The next step forward was when she met Madame Rouché at an evening gathering. This lady was the wife of the director of the National Opera. After she had heard the young artist sing, she immediately wanted to know all about her. Madame Denya obliged with a résumé of her limited career. But with true Gallic practicability, she said she appreciated the compliments, but wanted to know when she would meet the director!

Two days later the audition was arranged, and that season she made her debut at the Paris Opéra as Nedda. She was an immediate success with Paris audiences, and was firmly launched on her career.

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Madame Denya's credo for a successful singing career is a very simple and practical one. First and foremost, the aspirant must have talent and a definite flair for music and the theatre. With these qualifications assured, the artist must always be sincere and natural. She was most earnest in her assurance that the only road to success in any of the arts is constant hard, grilling work.

This is not mere theory on Madame Denya's part, but is backed up by solid performance. She has studied fencing, rhythmic dancing and had a rigid schooling in diction and style from Madame Delvair, the great artist of the Théâtre Française.

This charming, spontaneous musician, who brings the drama of the theatre to her work with distinction and talent, has proved her faith in her own capabilities and the conviction that music is a universal language and recognizes no man-made boundaries.

And, more than that, she has fallen in love with America and Americans. She will become a full-fledged American citizen in August of this year!

MARCELLE DENYA

Seven Finalists Selected in "Met Opera Presents" Program

Excitement has been running high in singing circles over the coming choice of the 1945 semi-finalists, finalists and winners of "Met" Opera contracts via the Blue Network's "Metropolitan Opera Presents" sponsored by the Sherwin-Williams Company (Sundays, 5:30 to 6 p. m., EWT). In this tenth year of the program, which has proved an "Open Sesame" to opera careers for 35 talented young singers, the number of competing auditionists is smaller than in former years, due to the fact that only one auditionist, instead of two, has been heard each week. While this narrows the contest, it also increases the interest, because each of the contestants heard this year has been so outstanding. Seven young singers, four women and three men, were selected, after the sixteen semi-finalists of the season had their nation-wide audition on the program.

The winners of the semi-finals are Barbara Troxell, soprano, of Nazareth, Pa.; Pierrette Alarie, coloratura soprano, of Montreal; Elizabeth Bollinger, soprano, of Lewiston, Idaho; Biruta Ramoska, soprano, of Hartford, Conn.; Robert Merrill, baritone, of New York City; Thomas Hayward, tenor, of Kansas City, Mo.; and Joseph Laderoute, tenor, of Salt St. Marie, Ont. The first of the finalists appeared on the Sunday broadcast of March 11, and the remainder on March 18. Awards will be presented to the winners on Easter Sunday afternoon, April 1, in a broadcast from the stage of the Metropolitan Opera House. Judges who picked the finalists were Edward Johnson, general manager; Earle Lewis, assistant general manager; Frank St. Leger, musical secretary, and Dr. Wilfred Pelletier, conductor, all of the "Met" staff, and Dr. John Erskine.

This year, for the second time, an auditionist made such an impression that he was withdrawn from the contest and granted a contract. Kenneth Schon, bass-baritone, was selected recently in this manner. His debut was made on March 17, when Beethoven's Fidelio was broadcast.

With so many former winners of the auditions now among the stars of the Opera and of concert, radio and screen as well, it is not surprising that the singers who are eligible this year are holding their breaths. For one or more of the auditionists chosen for the semi-finals will be the finalists for 1945, with a chance to win a much-coveted "Met" contract and a $1,000 cash award.

Reception Honors Koussevitzky's 21st Year with Boston Symphony

In celebration of his 21st year as conductor of the Boston Symphony Orchestra, Dr. Serge Koussevitzky was honored by a reception, Saturday evening, March 17, at the Savoy-Plaza. The reception was tendered by Mark Woods, President of the American Broadcasting Company.

The reception followed the Orchestra's WJZ-Blue Network's fourth of five broadcasts, during the season, from New York's Hunter College, sponsored by the Allis-Chalmers Manufacturing Company. It will be followed by the usual "Pop" season. Prominent figures in the music and social world attended, including Trustees of the Orchestra, and officials of the American Broadcasting Company, and the Allis-Chalmers Company.

"When a man has served at the head of such a magnificent ensemble as the Boston Symphony for 21 years," said Mark Woods, "we believe some notice should be taken of the event. The Blue Network is particularly happy in this association for, by general agreement, what the Boston Symphony is today is the result of Dr. Koussevitzky's direction of it. No conductor has been more alert in bringing new music and giving new composers that so necessary hearing, and, yet at the same time, has so blended his programs that the old and the new have both been awarded due consideration."

Among those present were: Gladys Axman; Mrs. J. Philip Benkard; Grena Bennett, N. Y. Journal-American; Mr. and Mrs. Nicolai Berezowski; Leonard Bernstein; Mme. Feodor Chaliapin; Aaron Copland; Mr. and Mrs. Olin Downes; Robert Hague, PM; Dr. Howard Hanson; Dr. Roy Harris; Mr. and Mrs. Arthur Judson; William Kapell; Maria Kurenko; Dr. Dimitri Mitropoulos; Dr. and Mrs. Artur Rodzinski; Winthrop Sargeant, Time magazine; Robert Simon, New Yorker magazine; William Schuman; Mr. and Mrs. George Szell; William Taylor, Musical Courier; Mrs. Myron C. Taylor; Oscar Thompson, N. Y. Sun; Virgil Thomson, N. Y. Herald-Tribune; Heitor Villa-Lobos; Mr. and Mrs. Bruno Walter; Mr. and Mrs. Paul Whiteman and Mr. and Mrs. Mark Woods.

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The American Society of Composers, Authors and Publishers announces that Richard F. Frohlich, assistant to the late Robert L. Murray, will carry on the work of the public relations department. Virginia Shea has assumed the position of editor of ASCAP's radio program service.

THE DANCE: BALLERINA FROM THE BALKANS; NEW YORK BALLET AND RECITALS

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

"I have the greatest respect for the men and women all over the country who are working to bring the best in entertainment to their communities," says Mia Slavenska, now on the last lap of her second transcontinental tour. "Most of them are professional and business people who devote precious leisure time to the planning and carrying out of a full concert series each season. They often work under great limitations to theatre facilities, and do their best to improve those conditions to meet the requirements of visiting artists."

This remark is typical of the Yugo-Slavian ballerina. She is always keen in her appreciation of the understanding and cooperation of all individuals who contribute effort and thought in the making of a successful performance. And for local managers and audiences she has only praise. "Their understanding and cooperation is tremendous."

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Born in the Yugoslavian village of Slavonski - Brod, Miss Slavenska and her parents soon moved to Zagreb, where she studied at the National Opera. At sixteen she was *ballerina assoluta* of this company, where she also made an outstanding success in a gala performance with her own ballet in a program arranged by herself. Fame on the continent was instantaneous. Triumph after triumph followed.

Miss Slavenska's career in America has been unique in many ways. She was the first of her colleagues to become known here via the screen. The French-made film, Ballerina, in which she starred, preceded the dancer's initial appearance in this country. Thus, her work was well known to all dance-lovers, even though she was still actually far away.

She finally appeared in this country with Ballet Russe de Monte Carlo; first, as a member of the company and later as guest artist.

But Slavenska soon gave vent to her creative urge and formed a small company of her own. It is with this group that she has toured for the last two years. Again establishing a precedent, she was the first of her contemporaries to compose dances for herself and a company.

Nor does she compose by intuition, being a fairly accomplished pianist and musician; scores are studied intensely, and the dances are created directly from the written notes.

"Musicianship is highly important in a dancer," says the ballerina-choreographer, "for without an understanding of the technic of rhythm and phrasing, no performer can interpret the music adequately."

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When not dancing or coaching with Vincenzo Celli, Slavenska spends much time in sketching costumes, or reading. At the moment she is catching up on Will Durant. Biographies, history and philosophy take first place; fiction is taboo.

"I like poetry too, and have written some verses, but," she hastened to add, "just for vocabulary practice."

And what of future plans?

"Following the close of the tour, I shall realize my long-cherished dream—to settle down in an apartment of my own in New York. Then I hope to study with a speech coach in preparation for an appearance on Broadway."

With great pride and even more than the usual sparkle in her eyes, she continued, "I prefer America to any country I have ever known and I never fail to get a thrill at the thought of becoming a full-fledged American citizen —which should happen this year."

MIA SLAVENSKA
(Photos by Marcus Blechman.)

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Ballet Russe de Monte Carlo Season

At the City Centre, on Mar. 14, the Ballet Russe de Monte Carlo presented a varied program including Balanchine's Mozartiana, the premiere of his Pas de Deux, De Mille's Rodeo and Fokine's Prince Igor.

Mozartiana is a sequence of dances set to Tchaikovsky's orchestral arrangement of some Mozart pieces. The work was first produced in Paris and later by the American Ballet. This season it has been revived and added to the Ballet Russe repertoire.

Like the majority of Balanchine works, Mozartiana intelligently reflects the rhythms and themes of the music, and highly intricate technical feats are demanded of the dancers. The high spots of the ballet are the two fine duets which Alexandra Danilova and Frederic Franklin performed admirably. Danilova is especially lovely this season, and is dancing even better than ever. Dorothy Etheridge and Yurek Lazowsky handled their parts with precision and assurance. The corps de ballet was excellent technically, but hampered by unbecoming costumes. Neither did the set, by Christian Berard, exactly enhance the production.

Rodeo with Etheridge

Dorothy Etheridge brought a delightfully fresh and touching quality to Rodeo, while the two swains, now in the hands of Bliss and Magallanes, lent quite a bit of fun to the romantic interest of the piece. Even with so many changes in the cast, a spirited and well-timed performance manages to entertain and hold its audience.

Pas de Deux Premiere

The new work of the evening was the Pas de Deux, which is set to entr-'acte music from Tchaikovsky's Sleeping Beauty. Danilova and Franklin project the Balanchine creation with extreme simplicity and sincerity. It is really an **adagio** which retains a quiet, restful atmosphere; it never builds toward a climax nor, on the other hand does it actually become monotonous.

An animated performance of Prince Igor provided Nathalie Krassovska and Ruthanna Boris with their only appearance of the evening, while Lasowsky led the warriors. In this ballet, Miss Boris proved herself capable of making something out of a part which is generally insignificant.

On the whole, the dancers show considerable improvement; there is little doubt that Balanchine has had a hand in the training and discipline of this group. The orchestra, under Emanuel Balaban, plays well when the first violinist manages to keep in tune.

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Koner and Leaf in Joint Recital

Pauline Koner and Naomi Aleh Leaf shared a program at the Dance Theatre of the YMHA on March 18. The first part of the program comprised six dances by Miss Koner, all of which had been seen before, with the exception of a Scarlatti Capriccio. She wore a charming period costume, and the gay and airy quality of the music was reflected in her dance. The most moving composition was Judgment Day, in which Miss Koner spoke the text simultaneously with the action. The result was a thrilling dramatic dance composition. The final number, the ever popular. It Ain't Necessarily So, had to be repeated. The able assistants were Sarah Marks, pianist, Osna Palmer, narrator, and Don Cortez, baritone.

Naomi Aleh Leaf specializes in dances of the Bible and the Near East. Her dances are beautifully costumed, her movement is supple and reveals a fascinating feminine grace. In a dance based on the story of Esther, accompanied by Persian melodies, the dancer's arms and shoulders were particularly lovely. With Miss Leaf were two native musicians, Mardiros Krikorian and Herant Moumjian, playing the *tar* and *def*, and *derbeka*, respectively, and pianist Elsa Fiedler.

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Dance News

Josè Greco makes his final appearance with the Argentinita group during the Ballet Theatre season at the "Met." this month. He is leaving, after a two-year association with the great dancer, in order to form his own dance company . . . . Thalia Mara is scheduled to appear in the Detroit Civic Opera Company's production of Rio Rita, opening April 3. . . . Lisan Kay has been re-engaged to instruct the Boston Society of Dancing Teachers in September. . . .

Undertow, the new Antony Tudor ballet, set to an original score by William Schuman. will have its world premiere on April 10 at the "Met". . . . Wasantha Singh has formed a concert unit consisting of two other native musicians and the lovely dancer, Nila Boutres.

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N. Y. Concerts

(*Continued from page 6*)

the most part as to tone, but not distinguished in contrapuntal treatment. The soloists were all adequate. Mr. Laderoute coped successfully with the taxing Narrator's role, and Mr. Alexander sang the words of the Saviour with moving quality. The audience was so fervent in its reaction that Dr. Stokowski, after a short speech, played Bach's Geistliche Lied as encore. R. M. K.

Young Soloists Under Ganz

The Philharmonic Young People's concert on March 10, with Rudolph Ganz conducting, had Mervin Berger, 11-year-old Philadelphia pianist, a pupil of Olga Samaroff Stokowski, as soloist in the opening movement of Beethoven's B flat concerto, in which he showed a large and agreeable tone, and a surprisingly mature idea of the work. Joyce Paull, 16-year-old pianist, gave a well-conceived reading with the orchestra of the exacting modernistic Divertissement on a Children's Song, by Jacques de Menasce. This is a score of piquant appeal and attractive thematic material.

Another feature was the tenor chorale from Bach's Cantata No. 40, sung by the chorus of the Summit School of Music. Orchestral works included the overture to Wolf-Ferrri's Secret of Suzanne, Smetana's Moldau, and Tchaikovsky's Marche Slave. The young listeners sang All Through the Night. Conductor and young soloists had ovations. R. M. K.

Varied Recitals

Stanley Need, pianist, opened his recital at Town Hall, March 5, with the Prelude in G minor by Bach-Siloti. Also included were Beethoven's Sonata in E flat, Opus 27, No. 1, a group of Chopin, the Sonata Fantasie by Scriabin, Shostakovich Dances, The Maiden and the Nightingale from Goyescas by Granados, and Rhapsodie Hongroise No. 6 by Liszt. Mr. Need has an ingratiating touch and tone, supplemented by an equally excellent technical equipment. His musical personality needs further development along larger lines, beautiful details are not sufficient for complete recital art. H. W. L.

Making her second appearance as a recitalist at Town Hall on March 6, Ruth Geiger, pianist, played Bach's Italian Concerto, Beethoven's Sonata in A flat major, Chopin's Scherzo in E major, Debussy's Suite "Pour le piano," Poulenc's Pastourelle and Toccata, and Five Visions Fugitives and Sonata, Op. 28, No. 3, of Prokofieff. It was a taxing program for any pianist. Miss Geiger exhibited pleasing pianistic gifts, with agreeable tone and musicianly style. W. T.

Elisabeth Gordon, harpist, gave a recital at the Barbizon Concert Hall on March 6, sponsored by the New York Madrigal Society. She played pieces of Bach, Tourner, Debussy and others, and was assisted by Arpad Sandor in a brilliant reading of Ravel's Introduction for harp and piano. Miss Gordon's tonal and poetic gifts were applauded warmly. The artist has been heard before in New York as a member of the Mildred Dilling Harp Ensemble. D. B.

Joan Field in Novelties

Joan Field's violin recital at Carnegie Hall, March 6, showed her in command of good tone and technic. Her interpretation of the G minor sonata by Tartini, though sometimes not secure with regard to intonation, had feeling and style, as did the "Gesangscene" Concerto by Spohr, a vehicle decidedly out of date. The concerto by Berezowsky (which Miss Field had played before with the National Orchestral Association) again sounded effective, and in the slow movement, unusually impressive. The first performance of the sonatina by Charles Sydney Freed proved less worthwhile, the work being another modern composition more constructed than conceived. The program finished with works of Chopin-Milstein, Albert Spalding, John Haussermann, Jr., and Jamaican Rhumba by Arthur Benjamin (arr. by Primrose). Haussermann's Poème drew special attention. Jascha Zayde provided competent accompaniments. H. W. L.

The Times Hall recital by Penman Lovingood, tenor, March 7, marked the 20th anniversary of his debut in New York. The program included Tre Giorni of Pergolesi, the opening tenor arias from Handel's Messiah, songs of Schubert, Mozart, Bohm, Rachmaninoff, Vesti la Giubba from Pagliacci; an English group by Burleigh; Stewart, Coleridge-Taylor, J. Rosamond Johnson and four unusual songs by the singer. The concert closed with a Spiritual group, arrangements by Boatner, Dett, Dawson and Lovingood. The tenor is to be commended for his artistry, presentation of interesting song material, his vocal ability. Phil Evans was an excellent accompanist. M. C.

The Town Hall audience of March 7 heard William Gephart, baritone, sing an interesting program of Handel, Schubert, Franz, Dowland, Purcell, Leveridge, Wolf and a final English group. Mr. Gephart has a pleasing and mellow voice, not outstanding as to quality, but expertly projected and used with musicianship. D. B.

Stewart Discount in his violin recital at Town Hall, March 9, proved himself a gifted youngster of 16. He has a small, sweet tone, smooth technical dexterity, and plays without repressions and with obvious musical enjoyment and understanding. Tartini's La Folia and Paganini's D major concerto, pieces which often make great virtuosos shiver, the recitalist did most brilliantly. Gregory Ashman was the competent accompanist. H. W. L.

Vera Franceschi at Town Hall

A young California pianist. Vera Franceschi, appeared at Town Hall in recital, March 10. The young lady of 19 is talented to no uncertain degree, and at the age of 13 had played in concert in the principal Italian cities. The program was an ambitious one, but Miss Franceschi accomplished it with remarkable technical dexterity and with a finely balanced sense of rhythm. At times, however, her interpretations lacked contrasting color. W. T.

Malvina Ferrari, soprano, in her New York debut at Times Hall on March 11, was greeted by a large and cordial audience. An admirable musician, Miss Ferrari also has a fine dramatic sense. Her vocal production is not up to her interpretative standard, although her natural voice is a beautiful one. D. B.

An enthusiastic audience in Carnegie Chamber Music Hall heard Herman Miller in recital on March 11. The singer revealed a rich bass-baritone voice, at its best in the lower registers, and a flair for dramatic color in a comprehensive program of arias and songs. Edwin McArthur was the musicianly accompanist. M. L. S.

Vladimir Drozdoff, pianist, was heard at Times Hall on March 12. his program including the Sonata No. 1 by Glazounoff and the Fourth by Scriabin, a Chopin group—played with temperamental Slavic feeling and some vivid tonal contrasts — and the recitalist's vivid transcription of the Magic Fire Scene and Finale from Wagner's Die Walkuere, and Liszt's transcription of the Tannhäuser Overture. Applause was warm. R. M. K.

Segovia's Second

Andres Segovia gave his second concert of the season on March 13 at Town Hall. Eight works by Bach for the lute were featured on the program. Segovia's standing as a guitarist is firmly established and his recital was enthusiastically applauded by a capacity audience. The program included also works of Frescobaldi, C. P. E. Bach, Rameau, Scarlatti, Haydn, Ponce, Castelnuovo-Tedesco, Granados, and Albeniz. W. T.

XI CHAPTER OF SIGMA ALPHA IOTA

at Lawrence Conservatory of Music, Appleton, Wis., with Carol Silver (centre, back row), pianist, who recently became an honorary member. At Miss Silver's right is Lois Hilson, vice-president; at her left, Rita Schleiger, treasurer. (Photo by Paul L. Date.)

Daniel Ericourt at Carnegie Hall

The French pianist, Daniel Ericourt, appeared in his first New York recital since 1938 on March 13, at Carnegie Hall, before a large audience. He has just returned to this country after an extended sojourn in South America. Mr. Ericourt has considerable experience as a concert artist and performs with taste and facility, possessing a decided authority in interpretation. At times there seemed to be a slight lack of emotional conviction, but the general impression was agreeable. The program comprised the Prelude and Fugue in D minor of Bach-Busoni; Le Tombeau De Couperin, Ravel; Three Images of Debussy; Suggestion Diabolique, Prokofieff; and Triana, by Albeniz. W. T.

Carol Brice, Negro contralto, Town Hall's recitalist of March 13 (afternoon), is an exceptionally gifted singer. In a list of Handel arias, Lieder, songs in French, Italian and English, and several Spirituals, she displayed a voice of great natural beauty, whose production, while excellent, calls for maturity and experience. Miss Brice, winner of a Naumburg Award, is the first of her race to make a debut under those auspices. Her brother, Jonathan Brice, provided excellent accompaniments. D. B.

Louis Kaufman in Premiere of Copland Sonata

The annual New York recital of Louis Kaufman, violinist, now resident of California except for tours, was heard in Town Hall, March 14, and had as feature the world premiere of Aaron Copland's Sonata for Violin and Piano, with the composer as co-artist. It is written with greater simplicity than some of that composer's works, had a luminous and thoughtful reading and a good reception. The program also included the Franck Sonata and the Mendelssohn Concerto, done with suavity of tone, impeccable musicianship and understanding of style, two novelties, Castelnuovo-Tedesco's transcription of Mozart's Voi che sapete and a Comment on Two Spirituals by Everett Helm (dedicated to the violinists), Saint Saens' Havanaise and a Tartini Largo. The fine accompaniments of Arpad Sandor shared in the success. R. M. K.

A rewarding afternoon of piano music was provided by Paulina Ruvinska at Town Hall on March 17. Tone and technic were brilliant and flexible, her interpretations tasteful. Her program included music of Bach-Busoni, Beethoven, Liszt, Chopin, and a new sonata by Ray Elliot. D. B.

Rubinstein's Third

Artur Rubinstein, at Carnegie Hall, March 18, was in top form, with his stupendous technic the humble servant of the music played. Beethoven's Waldstein Sonata was given an exemplary reading, and Schumann's Carnival stood out in its romantic beauty. Rubinstein also played Allegria na horta and four pieces from The Doll's Family by Villa-Lobos and a group of Debussy's preludes. The official bill closed with Chopin's Andante Spianato and Grande Polonaise. But the enthusiastic audience asked for encore after encore. H. W. L.

Ross Worsley, bass-baritone from California, gave his first New York recital at Town Hall, March 18. Opening the program with two Handel arias and The Silver Swan of Gibbons, the singer continued with a Schubert group, and four Brahms songs. The closing numbers were by Griffes, an arrangement by Robert Sanders, Kardos and Barber. Mr. Worsley has a voluminous voice of wide range, and sings with good interpretative style. He has a long breath for fine phrasing and is accurate in intonation and diction. His technical control and flexibility are far above the average. Further progress in attaining a smoother vocal line and evenness of tonal production will no doubt bring this promising young singer to full artistic stature. Arpad Sandor accompanied. M. C.

Prize String Quartets Heard

The two prize-winning string quartets in the competition sponsored by the Chamber Music Guild of Washington, for which Robert Doellner and Camargo Guarnieri each won $1,000 donated by the Victor Division of RCA were given their first New York performance by the Guild String Quartet on March 19 at Town Hall. Doellner's work, programmed first, had little contrast in the first three movements, marked *Preludio, Assai-Fantastico,* and *Adagio molsto,* while the last movement, *Allegro,* proved to be a happy departure from the monotonous tempo and mood. It is a pleasant, but rather unexciting work.

The contribution of Guarnieri, by contrast, is full of tunes, rhythms and folksy material. It is gay in atmosphere and color, though not too original or profound. Also on the program were Jean Berger's Quatre Chants d'Amour, sung with interpretative skill by Maria Kurenko. These met with such favor that the Vinons mignarde was repeated. The members of the Guild String Quartet (Mishel Piastro and Harold Kohon, violinists; Nathan Gordon, violist, and Marcel Archer, cellist) played with fine intonation and balance. The audience was large, distinguished, and most enthusiastic in their acknowledgement of each offering. R. K.

Other recitals during this period included the following, all in Town Hall: Ellen Wilson Meibes, soprano, March 11 (afternoon); Tosca Tolces, pianist, March 11 (evening); Isadore Gralnick, and Anton Maaskoff, violinists, March 12 and 16; and Annette Royak, soprano, March 18.

Baltimore Raises Orchestral Fund

By GUSTAV KLEMM

BALTIMORE, MD. — Reginald Stewart and the Baltimore Symphony returned from a triumphant tour of the South, their transportation troubles being offset by the capacity audiences that greeted them everywhere. This was the first commercial tour made by the 28-year-old orchestra, which was completely reorganized by Stewart three years ago. C. C. Cappel, manager of the orchestra, announced that each city visited wants the orchestra back again next season. During another week, the orchestra will make a fast swing through Virginia for two more engagements. A much more extensive tour is being planned for next year.

"Boom Town on the Bay" is quite set up over the increasing success of Stewart and the orchestra and the sustaining fund now being raised, $150,000, will provide for a 20-week season next year. The orchestra recently gave its first commercially sponsored radio concert, the program from 8.30 to 9.30 being broadcast. It is also completing its second series of broadcasts over the coast-to-coast NBC network.

Soloists Feted With Orchestra

Stewart and the orchestra gave the first performance here of the Shostakovich Eighth Symphony, an overwritten work that would benefit greatly from judicious cutting. Jascha Heifetz filled the Lyric to overflowing when he played the Beethoven Concerto with the orchestra at a mid-week concert. On the night preceding, the same program (and with Heifetz as soloist) was given to a capacity audience at Washington in Constitution Hall. Dorothy Goodman appeared as soloist with the orchestra at a Sunday concert, an assignment she won in a competitive audition conducted by the Baltimore Music Club last December. The final soloist to appear at the mid-week concerts was Pvt. Joseph Battista, in a brilliant performance of the Grieg piano concerto, the beauty of which was matched only by the perfection of the accompaniment given the young artist.

Mischa Elman was soloist with the National Symphony Orchestra, Hans Kindler conducting, in a performance of the Mendelssohn concerto. The other major work on this program was the Rachmaninoff Second Symphony. A week later, this same orchestra came to the Lyric for one of the "extras" it is giving this season, the soloist being Lauritz Melchior. The great *heldentenor* hasn't been heard here in better voice for many years and those present were properly appreciative of his singing. The All-Wagner program arranged by Kindler benefited from the fact that it did not confine itself to the usual items found on such programs. After the concert, the tenor and his wife were the guests of honor at a large party given at the home of Mr. and Mrs. Arthur Deute. Mrs. Deute is president of the Baltimore Music Club.

The Brahms Fourth consumed most of the program given by the Philadelphia Orchestra, under Eugene Ormandy, on Feb. 21. Opening with a Handel-Harty Arietta and Passacaglia and including, for the first time here, the Debussy Rondes de Printemps, the program closed with a ravishing performance of a suite from Strauss' Der Rosenkavalier.

Opera and Ballet

The Philadelphia La Scala Opera Company closed its season here with an excellent performance of Verdi's La Forza del Destino. Elda Ercole was quite good as Leonora, the balance of the principals including Alexander Sved, Pasquale Ferrara, Nino Ruisi and Lillian Marchetto. Gabriele Simeoni conducted the orchestra. The company plans to return for a series next year.

The Ballet Russe de Monte Carlo, supported by the National Symphony Orchestra, was heard in two evening performances at the Lyric, both to overflow audiences. Danilova, Krassovska, Danielian, Franklin and others headed the company which was seen in Les Sylphides, Danses Concertantes, Gaité Parisienne, Ballet Imperial, The Cuckolds' Fair, The Blue Bird and Le Beau Danube. Emanuel Balaban conducted the orchestra for the performances. All were familiar ballets with the exception of Ballet Imperial (Tchaikovsky) and Danses Concertantes (Stravinsky).

Peabody Recitals

The penultimate Peabody Friday afternoon recital was given by the two-piano team of Bartlett and Robertson, who played superbly an interesting program that might well serve as a model for recitals of this nature. Few present will forget their performance of their own arrangement of the aria from Granados' opera, Goyescas. In the following week, the series was concluded by Marjorie Lawrence, who presented an ambitious program, closing with the Immolation Scene. Her program also included the first performance of Gustav Klemm's Listen to Life! She was assisted by Gordon Manley, also heard in several groups of piano solos..

ON THE PAGLIACCI SET

a group active in the San Antonio Symphony Society's recent first opera festival includes, standing, left to right, John Brownlee, Carlton Gauld, Marita Farell, Frederick Jagel, Walter Cassel, Igor Gorin, E. H. Keator, president of the Society; Max Reiter, conductor; Constante Sorvino (in curtain); seated, Lucielle Browning, Nino Martini, Pauline Washer Goldsmith, organization chairman; and Anthony Stivanello, stage director.

Erno Rapee and his orchestra, plus a quartet of soloists, presented a richly varied program that revived pleasant memories of his Radio City Music Hall series. The music for the first half was drawn from Continental Europe, while the concluding half was by American composers, including conductor Rapee. . . . Austin Conradi, pianist member of the Peabody faculty, opened a series of Patriotic Concerts at Peabody on Feb. 23. On the following Friday, Nicolas Nabokov, also of Peabody faculty, gave an illustrated lecture on Music and Painting in Ballet. . . . At its luncheon and concert on March 3, the Baltimore Music Club honored all the living founders of that organization. Richard Dyer-Bennet was the guest artist and, to his guitar, sang a number of interesting folksongs of various nations.

Prize Scores in Capital Premiere

WASHINGTON, D. C.—Two new string quartets which won $1,000 prizes in the Chamber Music Guild's hemispheric contest and a new chamber work by Frederick Jacobi had world premiere performances at a Guild concert here recently. Robert Merrill, baritone, made his local debut at this concert.

Robert Doellner of Connecticut, winner of the North American prize, contributed a quiet, meditative work which, to the composer's credit, scrupulously avoids the irrational dissonance so often indulged in by his contemporaries. Well constructed and melodically interesting, the quartet brought Doellner, who was present, generous applause.

Winning Latin American work was the Brazilian Camargo Guarnieri's Quarteto Para Cordas, No. 2, which with its decisive rhythms and distinctive Latin coloring was somewhat more effective at first hearing. Contrasting moods are displayed in the three movements, a lively Energico, a poetic Nostalgico, and a robust Allegre.

Most successful of the new works was Jacobi's Rhapsody for harp, double string quartet and contrabass, conducted by Mishel Piastro with Sylvia Meyer, harpist of the National Symphony, as soloist. A flowing, colorful work, the Rhapsody offers opportunities for technical display of which Miss Meyer took full advantage. The composer was present to hear the enthusiastic applause.

Mr. Merrill sang two groups of songs, the first including songs by Gluck, Scarlatti and Martini, and the second consisting of Hutchinson's Old Mother Hubbard and three Negro spirituals. Of his three encores, the Largo al Factotum aria from Rossini's Barber of Seville served to display the robust quality of his voice and his excellent operatic style, which earned an appreciative response.

Prizes for the Guild contest were donated by the Radio Corporation of America. JAMES G. DEANE

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St. Louis Greets Conductor Guests

By OSCAR CONDON

ST. LOUIS, MO.—During Vladimir Golshmann's absence of eight weeks, the St. Louis Symphony Orchestra is being presided over by several guest conductors. Those having already officiated are Erich Leinsdorf, Leon Barzin and Stanley Chapple, Jean Morel and Leonard Bernstein.

Leinsdorf was decidedly successful with Beethoven Fourth Symphony and Wagnerian excerpts, giving authoritative readings in a field thoroughly familiar to him. Emile Baume in his first local appearance made as much as possible of the rather unimportant Saint-Saens G minor Piano Concerto, which he played with utmost skill and delicacy.

Barzin took over the following week, programming Bach's B minor Suite for flute and strings; Beethoven's Eighth Symphony; and a Soliloquy by John Kessler, young and talented St. Louis composer, and the Third Symphony of Nicolai Berezowsky. Berezowsky's Symphony, played here for the first time, with rather fragmentary episodes and dissonant harmonic structure, was somewhat difficult of absorption on first hearing. Kessler's work was in contemplative mood, and colorfully scored.

The following week Barzin was again on the podium, with Ida Krehm as piano soloist in Mozart's D minor concerto and the Liszt Hungarian Fantasy. The conductor, with his dynamic energy, persuaded the players into giving excellent performances of Schumann's Manfred Overture and the Second Symphony of Borodin, and the subscribers showed their approval with unstinted applause.

With Argentinita, Pilar Lopez and Jose Greco collaborating with the St. Louis Symphony Orchestra under the direction of Jean Morel, the Symphony Society gave an evening of Spanish dancing as an extra event of the season. In addition, the orchestra was heard in works by Chabrier, Rimsky-Korsakoff and Ibert. The program ended with a thrilling performance of the Ravel Bolero by the dancers.

Chapple and Bernstein Are Guests

The last two guest conductors to guide the St. Louis Symphony during Golschmann's absence were Stanley Chapple and Leonard Bernstein. Mr. Chapple displayed his fine capacities in works by Brahms, Elgar, Barber and Sibelius. Also directing a student concert, he delighted the youngsters with his witty and informative explanations. For the following two weeks, the podium was occupied by Leonard Bernstein, who captivated both audiences and orchestra in his triple role of composer, conductor and pianist, by his dynamic and exhilarating personality and his ability to extract the utmost in tone and musical expression from the orchestra. His Jeremiah Symphony, with the assistance of Jennie Tourel, made a deep impression. His performances of Bach, Haydn and Stravinsky works were superbly conceived. At his second concert, the Beethoven Egmont overture, Roy Harris' Third Symphony and the Shostakovitch Fifth, all were done without score. The Ravel Piano Concerto for Two Hands, which Bernstein played and conducted simultaneously, added to the acclaim, and the recalls at the conclusion of the concert were countless.

Artur Rubinstein was guest artist at the final February concerts, in the Tchaikovsky B flat minor Piano Concerto. Rubinstein is an annual event by popular demand, and his drawing power can always be depended upon. Harry Farbman, concertmaster, directed the concerts, giving a first time performance of Menotti's overture to The Old Maid and the Thief. He also offered an appropriately dignified and full-bodied performance of the Brahms First Symphony, for which he earned substantial approval of the large audience.

Minneapolis Players Heard

The Civic Music League presented the Minneapolis Orchestra under Dimitri Mitropolous, with more than 4,000 in attendance. Vaughan Williams' London Symphony was the focal point of the program, which also included works by Kabalevsky, Milhaud and Wagner, played with dramatic power.

The attractions offered by Entertainment Enterprises, Inc., have played to the S.R.O. sign. Three offerings for the month were Alec Templeton, Kostrukoff's Cossack Chorus and Jose Iturbi. With several hundred seats on the stage and every vantage point occupied, Iturbi took his listeners through Bach, Beethoven, Chopin *et al*, before getting to Morton Gould and the Blues. Encores galore followed the program and the pianist was kept writing autographs until nearly midnight.

Fritz Kreisler was presented in recital by Entertainment Enterprises. The large audience was regaled with a musical experience such as only Kreisler can produce. His art shows no sign of waning. Carl Lamson was a perfect collaborator.

Alexander Brailowsky was presented in a piano recital by the Civic Music League and was greeted by an overflow audience. It was an evening of great pianism. His title as an outstanding interpreter of Chopin was ably defended and in the classics as in the moderns his interpretations were always within the frame.

Joseph Schuster, cellist, and Harry Kaufman, violinist, gave a joint recital at Howard Hall, The Principia, to a full house of enthusiastic students and public. In a well chosen list, both artists were generously applauded and invited to give extra numbers. O. C.

The second concert of the St. Louis Philharmonic Orchestra, under the able leadership of Laurent Torno, was played to a standee audience. Works by Frescobaldi, Mozart, William Schuman, Debussy, Cailliet and Wagner were played by this 85-year-old amateur organization with fine precision and tone quality. The interpretations reflected great credit on Mr. Torno's ability as a leader. Twelve-year-old Eloise Wells Polk gave a remarkably fine performance of Mozart's A major Piano Concerto and was prevailed upon for several encores.

USO Concerts Enlist Notables

Jean Dickenson, soprano of the radio program American Album of Familiar Music, sang at Camp Kilmer, N. J., on March 12 under the auspices of USO-Camp Shows. Salvatore Baccaloni, Josephine Tuminia and Franco Perulli appeared in a Camp Shows concert at the U. S. Naval Training Station (WR) in the Bronx on March 17.

Minneapolis Hall Has New Shell

By EARLE G. KILLEEN

MINNEAPOLIS. — Mrs. Carlyle Scott's Sunday Series of concerts closed with a recital by Alec Templeton before a capacity audience in the concert bowl of the Minneapolis Auditorium. Mr. Templeton has gained in eloquence and authority in his serious piano playing, and in his popular improvisations still reigns as a foremost exponent. The audience reluctantly permitted the program to close.

The University of Minnesota choruses, women's and mixed, were heard in a popular program in Northrop Auditorium. A fairly large audience approved the singing of the 150 students. The soloists were: Elizabeth Hobe, Marjorie Wetherby, Marjorie Mott and Janet Juul, sopranos, Dolores Super and Adelina Mattila, contraltos, Richard Zgodava, Edmund Karlsrud and Donald Toland, baritones. The accompanist was Lucile Rogers and the conductor, Earle G. Killeen.

The fourth number of the University Artists Course was given by the Budapest String Quartet, in Northrop Auditorium. The program comprised Mozart's Quartet in G Major (K. 387), Quincy Porter's Quartet No. 7, and Beethoven's Quartet in C Major. A new shell placed forward on the stage made the softest effects audible in the last row of the huge auditorium, so that the lovely serenity of this superb ensemble group remained unforced and exquisite. Mozart and Beethoven were understood and completely enjoyed by the audience, Porter but partly understood, but also enjoyed.

The University Symphony Orchestra, Paul Oberg, conductor, presented its seasonal concert in Northrop Auditorium. The program consisted of the String Suite No. 5 by Bach; Symphony No. 1 by Brahms; Chorale and Variations for harp and orchestra by Widor, with Lorraine King as soloist; and Scandinavian Suite by Ivor Glemming. a Minneapolis music instructor. The entire program merited and received complete approval.

Donald Dickson, baritone, gave the fifth concert of the University Artists Course in Northrop Auditorium. He had the able assistance of Lawrence Stevens as soloist and accompanist. Mr. Dickson ranged from Handel to Gershwin in his songs, and pleased the large audience so much that several encores were insisted upon.

Arrau to Make Another Tour of Latin America

First among concert artists to go to South Africa from this country since the beginning of the war is Claudio Arrau, who leaves for the tour in the latter part of April as soon as his current tour is completed. He will go by plane from Natal, Brazil, to Dakar. During a five weeks' tour of South Africa he will give 20 concerts, chiefly in Johannesburg, Capetown and Durban. En route from the United States the pianist will stop off for engagements in Havana, Puerto Rico, Santo Domingo, Venezuela, Caracas, Trinidad and Rio de Janeiro.

Concert Unit Lands on Leyte to Entertain Troops

USO-Camp Shows has announced the arrival on Leyte in the Philippines of a concert entertainment unit composed of Signe Sandstron, cellist, of Springfield, Mass.; Mary Jones, violinist, of Pittsfield, Mass.; and Mary Seiler, harpist, of Los Angeles.

Helen Jepson, Metropolitan Opera soprano, will give a volunteer recital under auspices of Camp Shows at Fort Logan, Colorado, for patients of the A.A.F. Convalescent Hospital on April 21.

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LONDON Assesses Chances For Artist Tours

By HUGH LIVERSIDGE

LONDON.—In pursuance of the policy I have hitherto followed in giving American readers information on new phases of British musical life, the following details will be interesting to touring celebrities.

As I have noted before, since the war a new and largely proletarian public has arisen for music. To these people the great names in international music are only names—if that. Their greatest delight is in pianists. So much is this the case that many concert organizers don't engage singers! A symphony concert with a piano concerto is the highest bliss.

Furthermore this new, enthusiastic but "green" public may not feel inclined to pay to hear a single artist, particularly a "foreigner" when they can hear an orchestra of close on 90 players with a nice British pianist in, say, Tchaikovsky's Concerto No. 1.

Celebrity Tours

I shall be very interested to see how the new music public reacts to individual celebrity tours. It is no argument to say that an occasional visiting celebrity—about four in the last five years—has done well. These people have received an enormous amount of publicity and their concerts have been given under the auspices of, or on behalf of, some official body or other.

When many celebrities woo the hand of this new public, what will happen? I am not a prophet, so I cannot say. But one thing is certain: this new type concert-goer will need a lot of educating if his interest in every individual celebrity concert is to be sustained.

Some will say that if the new British public does not want individual celebrity recitals—at least in such strength so as to make pre-war fees possible—it will want them as soloists with the leading symphony orchestras. This is probably true. But do you know the fees obtaining for soloists with our leading symphony orchestras? I'll tell you: $100 in the maiority of cases; rarely $150; perhaps $350 on very exceptional occasions.

Musical Epidemics

In Britain we seem to be subjected to musical epidemics. In the first years of the war we were given Beethoven—and badly played at that—for breakfast, lunch, tea and dinner. Then this gave place to Tchaikovsky. And now the French Government and the London Philharmonic Orchestra, somewhat more venturesome, have given us a spate of French concerts, with Münch and Paray as guest conductors and Thibaud as soloist. Some of the French concerts were also conducted by Fistoulari.

While one welcomes French music for a change, there is such a thing as too much. For, after all, the cold, hard facts are that, with the possible exceptions of Berlioz, Debussy and Franck, France has yet to produce composers of the calibre of Bach, Mozart, Beethoven, Schubert, Brahms, Rossini, Donizetti, Verdi or Puccini. It has many very good second-rate composers but "enough is as good as a feast."

Weldon and the L. S. O.

At the Albert Hall George Weldon conducted the London Symphony Orchestra. His reading of Le Carneval Romain overture by Berlioz was remarkable for its vivacity. Dame Myra Hess and the conductor co-operated admirably in Mozart's B flat Concerto (K. 450). Both the pianist's part and the orchestral accompaniment were delightful.

Walton's "Spitfire" Prelude and Fugue was another grateful experience. The concluding item was Glazounov's 6th Symphony. Why should a musical chef of Weldon's calibre choose to waste his time on this dish of sodden spinach? Apart from this, the concert was a triumph for the conductor.

Unger at His Best

The Leeds Town Hall was crowded, people standing in the aisles and densely packed at the back of the orchestra, to hear Dr. Heinz Unger conduct the Northern Philharmonic Orchestra. Mozart's Overture to the Magic Flute received a positively authoritative performance.

But the highlight of the seance was reached with Tchaikovsky's 5th Symphony. Even this hardy old musical salt could scarcely refrain from voicing a cheer. The last movement was an epic. Climax piled upon climax and just when you felt nothing else could be achieved, lo! another climax would stir your blood. As one of my colleagues remarked, it was the kind of performance that brought you cheering to your feet. What a change from the majority of performances I have to hear!

Dr. Unger's concert was as far removed from the average kind of pedestrian performances we are offered by many of those who occupy concert platforms as chalk is from cheese. There are far too many on our concert platforms whose only qualifications for being there are their own self-assurance.

TORONTO Reports A Boom In Music Field

By JOSEPH A. WHITMORE

TORONTO. — This correspondent has just had the opportunity of a visit to all the principal Western Canada cities and found the musical outlook for the future most encouraging. Never in Canada's history has so much interest been manifested in all types of "good music," solo recitals, orchestras, ballet, and opera. In Winnipeg, the biggest concert season that city has ever enjoyed is now coming to a close. The concerts in Saskatoon, Regina, Calgary and Edmonton have all seen unprecedented attendance and audience interest.

Western Canada seems to be taking a forward step in encouraging "native" artists. In Winnipeg, Canadian performers are featured along with the best American attractions. Canadian soloists are more than ever to the fore on our concert platforms.

Vancouver has had a fine orchestral season, a guest conductor policy having been followed. The orchestra is reported as financially sound and guest conductor soloists have been given a most enthusiastic reception. The opera season in Stanley Park is now being planned, the best types of works are being performed and native talent is much to the fore.

Vancouver is making a real contribution through radio. The various concerts given by the CBC Symphony, solo recitals and orchestral groups, are contributing new works by English, American and Canadian composers. Canadian artists are receiving an opportunity they have never had before.

Toronto Series Draw Well

In Toronto the Massey Hall Concerts are coming to a close. The Symphony season has been the biggest and best attended in the history of the orchestra. Jack Elton, manager of the orchestra, reports that the out-of-town concerts have been most successful and the Secondary School and Pop concerts have recorded an all-time high in attendance. Eaton Auditorium is concluding its most successful season, and the various concerts which have been reported previously have all played to capacity houses. Toronto has followed Montreal in presenting the Metropolitan Opera, and all music-lovers are looking forward to an opera season in this city next year.

Toronto has enjoyed many excellent concerts this season. Richard Crooks, tenor, and William Primrose, violist, gave an especially fine recital. Mr. Primrose played among his numbers a Concerto on Themes of Cimarosa by Arthur Benjamin, prominent British musician now resident in Vancouver. Benjamin's Matty Rag, Rumba and Litany (Jamaican Folksongs) were also played, in transcriptions by Mr. Primrose.

Dorothy Maynor, soprano, was heard in two delightful concerts of French, German and modern songs, with spirituals arranged by her pianist, Ernst Victor Wolff.

The Metropolitan Opera Artists Ensemble (Jarmila Novotna, soprano, Herta Glaz, contralto, Raoul Jobin, tenor, Martial Singher, baritone, and Leo Muller at the piano) in the Eaton Auditorium Artists Series, gave a very interesting program of operatic excerpts in costume.

The Toronto Symphony Orchestra, in addition to visiting out-of-town Ontario points, the Secondary School concerts and the "Pop" concerts, gave an "all orchestral" program on March 20. One of the features was War and Peace, by Alexander Brott, Montreal composer.

Concluding the Massey Hall concerts, Bidu Sayao sang a fine program on March 23.

The Rosselino Opera Company presented opera highlights at Eaton Auditorium on March 21, excerpts from Martha, La Favorita, Madame Butterfly and a choral fantasia from Faust. Conductor is G. R. Rosselino; stage manager, E. E. Watkins.

Ballet in Visit

For two weeks beginning March 27, the Ballet Russe de Monte Carlo is appearing at the Royal Alexandra Theatre, giving old and new works. Reginald Godden, Toronto pianist, played in Eaton Auditorium March 22.

In addition, many familiar and unfamiliar works of various types are heard on the Toronto radio. The Parlow String Quartet have just conducted a series of thirteen half-hour weekly chamber music concerts, and the Canadian Radio Broadcasting Corporation has just commenced a series which will be devoted to chamber music works by Canadian composers.

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ROSE GOLDBLATT,
Canadian pianist, gave a reception to some 50 guests for Dr. Felix Guenther when he visited Montreal to lecture to the Quebec Music Teachers Association. Around Dr. Guenther at the piano are Miss Goldblatt (seated) and left to right, Thomas Archer, radio commentator and music critic of the Montreal Gazette; H. P. Bell, music critic of the Montreal Star, and Mrs. E. M. Hawkin, president of the Teachers Association.

Montreal Hails U. S. Orchestra

By MARY M. COVERT

MONTREAL.—Jean Dickenson, charming young radio soprano, had a large audience at her recital in Plateau Hall, owing to her radio fame. The program consisted mainly of the usual coloratura repertoire. She sang exceptionally well several songs of lyric nature, too. Herve Baillargeon, local artist, played the flute obbligatos, and Antonio Lora was the capable accompanist.

Witold Malcuzynski, pianist, in his recital at the St. Denis Theatre, opened his program with Franck's beautiful Prelude, Chorale and Fugue. His playing of Beethoven's Appassionata Sonata must have been an inspiration to all budding virtuosos. Szymanowski's Theme and Variations was interesting, and the closing Chopin group the peak of the evening.

Portia White, contralto, from one of our sister provinces, Nova Scotia, gave an excellent recital at the Ritz-Carlton Hotel. Her German Lieder group was outstanding. Lightness and vocal flexibility were apparent in De Falla's Seguidilla Murciana. The daughter of a Negro minister, Miss White sang some beautiful Spirituals.

Montreal can again thank France-Film for bringing here the Minneapolis Symphony and its unique conductor, Dimitri Mitropoulos, in an unforgettable concert. Schumann's Rhenish Symphony, not often heard here, Milhaud's Rhapsody on South American Tunes and a typical score by Vaughan Williams were the highlights. Excerpts from Wagner's Mastersingers brought the program to a thrilling close.

Esther Master, young Montreal pianist, played an ambitious program in her recital. It included the Appassionata Sonata, Liszt transcriptions and a Shostakovich work. She also paid tribute to her teacher, Rose Goldblatt, by playing her splendid transcription of Corelli's Variations.

Robin Hood Dell to Open

A seven weeks' series—June 18 to Aug. 3—is announced by Robin Hood Dell, Philadelphia, for its 1945 season, the 16th in the history of these al fresco music events. Dimitri Mitropoulos, conductor of the Minneapolis Symphony, will be artistic director, and, as principal conductor, will be on the Dell podium for 23 of the 28 concerts. Soloists from concert, opera, radio and the movies are promised, and Friday nights will present outstanding young American artists. Verdi's Requiem, with soloists and the Philadelphia Bach Festival Chorus, will have its first hearing at these concerts.

American Chamber Music Played

An evening of American Chamber Music was presented at the Museum of Modern Art, New York, on March 23, the third in a series of four such concerts sponsored by the National Association for American Composers and Conductors in collaboration with the National Music League. The program included numbers by Hubert Lang, Richard Donovan, Ernst Bacon, Walter Piston; the performers were Jean Carlton, soprano; John Duke, pianist; Mildred Hunt, flute; Lois Wann, oboe; Joan Field and Hugo Fiorato, violinists; Leon Barzin, viola; Jean Schneider, cellist.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

April 1. Philharmonic-Symphony (Bach St. Matthew Passion), Bruno Walter conducting—soloists: Nadine Conner, soprano; Jean Watson, contralto; William Hain, tenor; Mack Harrell and Francesco Valentino, baritones; Lorenzo Alvary, bass; Ralph Kirkpatrick, harpsichord; Edouard Nies-Berger, Organ; Janos Scholz, viola da gamba; Westminster Choir; Junior Choir of St. Margaret's Church—CH, A; Hildegard Junge, sacred pastel art concert, TH, A; Richard Dyer-Bennet, ballad singer, TH, E; Budapest Quartet, TiH, 6:05 p.m.

April 2. Andor Foldes, pianist, TH, E; Sarah Lawrence College Chorus and Dance Activity, TiH, E.

April 3. Philadelphia Orchestra, CH, E; Muriel Rahn, soprano, TH, E; Bartalini, portraitures in song, TiH, E.

April 4. African Festival, CH, E; Adrian Fisher, pianist, TH, E.

April 5. Philharmonic-Symphony, Rodzinski conducting, Rudolf Serkin, pianist, soloist, CH, E.

April 6. Philharmonic-Symphony, Rodzinski conducting, Rudolf Serkin, pianist, soloist, CH, A; African Festival, CH, E; Apollo Boys Choir, TH, E.

April 7. Philharmonic-Symphony, Rudolph Ganz conducting, Young People's Concerts, CH, M; "Fun With Music" Concert, CH, E; the Centre Symphony Orchestra, TH, E.

April 8. Philharmonic-Symphony, Rodzinski conducting, Rudolf Serkin, pianist, soloist, CH, A; Introduction to Fame, CH, E; American Venezualian Friendship benefit concert for the Stillman-Kelley Scholarship Fund, TH, A; Nicholas Farley, tenor, TH, E; Budapest Quartet, TiH, 6:05 p.m.; An evening of song with Greta Keller, TiH, E.

April 9. Philharmonic-Symphony (Red Cross Benefit), Rodzinski conducting, Robert Casadesus, pianist, soloist, CH, E; Tibor Zelig, violinist, TH, E.

April 10. Mischa Elman, violinist, CH, E; Le Quator Allouette, TH, E; Dora Sivin, soprano, TiH, E.

April 11. Boston Symphony Orchestra, CH, E; Esta Landell, pianist, TH, E.

April 12. Philharmonic-Symphony, Rodzinski conducting, CH, E; Julia Levien, dance recital, TiH, E.

April 13. Philharmonic-Symphony, Rodzinski conducting, CH, A; concert of Russian music sponsored by Russky Golos, CH, E; Equitable Life Assurance Society choral concert, TH, E.

April 14. Boston Symphony Orchestra, CH, A; Morning Freiheit, CH, E; H. Shimmerling, choral concert, TH, E.

April 15. Philharmonic-Symphony, Rodzinski conducting, CH, A; Lionel Hampton Concert, CH, E; Lucile Yeakel, soprano, TH, A; Inez Bull, soprano, TH, 5:30 p.m.; Joseph Lockett, pianist, TH, E; John Fleming, baritone, TiH, A; Budapest Quartet, TiH, 6:05 p.m.; Maria Gall, soprano, TiH, E.

Werrenrath Leads Albany Choral Concert

ALBANY, N. Y.—Reinald Werrenrath conducted the 104th concert of the Albany Mendelssohn Club on March 7 in Chancellors Hall. The program opened with Dr. Werrenrath's arrangement of the Star Spangled Banner, and the club sang numbers by 17th and 18th century composers, and French, Scandinavian and American groups. Louise Meiszner, pianist, was guest artist.

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A GYPSY TRAIL THAT CIRCLED THE GLOBE

A gypsy tradition is an asset to a musician. It not only carries with it fire and color of interpretation, it conveys a love of travel that makes life much pleasanter for one who must necessarily tour far and wide; and a tolerance for discomforts en route.

Jan and Mischel Cherniavsky, whose careers as pianist and cellist began in childhood, have traveled around the world in concert several times.

The Cherniavsky Trio, known throughout the musical sphere for many years, came into being in 1901 in Odessa, its members, all brothers, consisting of Leo, violin, ten years old; Mischel, cello, seven; and Jan, piano, nine. After their Odessa debut, the three gifted children, escorted by their father, played all over the Continent. In 1903 they appeared before the Czar in Yalta, scene of the recent historic Roosevelt-Churchill - Stalin conference, and received three decorations from the ill-starred Romanoff monarch. In 1908 they made their first round-the-world tour, playing in South America, Australia, New Zealand and Egypt, a 20 months itinerary. They traveled by ox cart and stage coach and on mule back, as well as by more comfortable means.

Far-Travelled Artists

Such journeys have been the rule of the lives of the Cherniavskys. The trio played together from 1901 until 1934, and then the brothers separated to devote their time to solo appearances. Leo Cherniavsky is at present in Australia. Mischel Cherniavsky's home is in London, Jan Cherniavsky's in Vancouver. Mischel and Jan, after some years of solo appearances in Europe and America, have joined forces again. In April they complete their third transcontinental tour of this continent for the 1944-45 season, a matter of some 40,000 miles' traveling.

The two will return to their homes at the conclusion of this schedule, and will rest and enjoy family life and fulfill solo engagements until October, 1945, when they meet for a joint tour of Latin-America. They look forward to this, especially since the concert field in Mexico, Central and South America has been expanded so greatly in the past few years. The Cherniavskys are no strangers to Latin-America, but this time they expect to visit more cities than ever before.

Their next United States-Canadian tour is in January through March, 1946.

"Begin Young," Their Philosophy

The two Cherniavskys have a zestful and practical philosophy for musical life. First of all, they believe it is essential to start young if music is to be one's chief life-interest.

There is a sort of discipline, they believe, which can only be acquired in the formative years. Its most important element is the ability to adapt a performance to an audience. Why, they ask, do some attractions have world-appeal, magnetism for audiences in every clime, while others are successful only in their own countries? According to the Cherniavskys, it is because the non-successful ones lack the flexibility, the sixth sense, which comes of wide experience and travel, to get the "feel" of an audience before a note is played. This does not imply a raising or lowering of musical standard, or even a sacrifice of individuality. It is a subtle sympathy between player and hearer.

"Begin young" is their first tenet. Then — keep zest and joy in musical performance. An interpretative artist must have this quality when he begins in order to sacrifice many of the normal joys of youth to his career. He must always have it, despite fatigue, discomforts of travel; it must supersede physical well-being, and must defy personal sorrow. Joy in making music must be there—because when it is gone, whether the performer realizes it or not, his career is over.

JAN AND MISCHEL CHERNIAVSKY,
during their recent visit to New York, sat for their portraits by the well known Canadian artist, Myfanwy Spencer Campbell, of Victoria, B. C. (Photo by Arthur Avedon Studio.)

Concerning Work and Hobbies

Another precept is—have outside interests. The playing of some 4,000 concerts, ensemble and solo, since they made their debut has not prevented the Cherniavskys from living well-balanced lives.

"If you live confined within yourself, you make a very small package," Mischel Cherniavsky commented. "And — furthermore — nobody wants that package!"

The two Cherniavskys go in for hobbies. Mischel has an art collection, including paintings, first editions and other objects, picked up in his travels. He also has some valuable stamps. Jan goes in for sports—golf, tennis, swimming—and for bridge.

Their adult careers have been lived against the background of happy marriages. Both have children. Are the children musical? Jan Cherniavsky denies it for his. Of Mischel Cherniavsky's five sons, one is talented musically. At present, his gifts, musical as well as military, are dedicated to the British armed forces, with which he is serving.

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Bethlehem Bach Festival Programs Announced

BETHLEHEM, PA. — The thirty-eighth Bach Festival will be presented on May 18 and 19 in Lehigh University's Packer Memorial Chapel with Dr. Ifor Jones conducting, it is announced by D. W. L. Estes, Jr., president of the choir.

The first session beginning at 4:00 p. m., Friday, May 18, will open with Cantata No. 78, Jesus, Thou My Wearied Spirit, and will include Part I of Bach's Passion According to St. John, as well as instrumental Sinfonias. Part II of the Passion will be presented Friday evening at 8:30, and on Saturday at 10:30 a. m. a special program of vocal and instrumental music will be given in the chapel. The annual complete Mass in B Minor will be heard at the Saturday afternoon programs at 2:00 and 4:30 p. m.

Summer "Pop" Concerts Planned in Carnegie Hall

A four months' series of nightly summer programs is being planned for Carnegie Hall, New York, from June to September, inclusive, by an organization called Pop Concerts, Inc., of which Mark Warnow is musical director and Lawrence Golden, business manager. The hall will be air-cooled. Great variety of concert fare is being planned, including the Boston Pops Orchestra under Arthur Fiedler; a national Folk Music Festival; a Folk Dance Jamboree; a regular Friday night Concert of Comedians; a week or two run of The Chocolate Soldier with the composer, Oscar Straus, conducting, and appearances by Art Tatum and Jose Iturbi.

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ROCHESTER

ROCHESTER, N. Y.—We recently heard two truly brilliant guest-conductors on the podium of the Rochester Philharmonic Orchestra, the young and gifted composer-conductor Leonard Bernstein, and the mature maestro, Sir Thomas Beecham.

Bernstein's interpretations of Brahms' First Symphony was full of glowing intensity and of youthful enthusiasm; the orchestra was inspired by his electric leadership and played in the most superb style. Beethoven's Eighth Symphony likewise came in an exciting and brilliant performance; C. P. E. Bach's concerto in D major for strings was played charmingly. There was a great ovation, and everybody I spoke to looks forward to having Bernstein in Rochester again.

Beecham likewise excited the orchestra and the audience with his masterly conducting. In Mendelssohn's Fingal's Cave Overture, Sir Thomas brought to life all the warm feeling of this romantic masterpiece. Handel's Amaryllis Suite for orchestra, eight short pieces, in Sir Thomas' own arrangement, is a magnificent work; and so it was played. In Beethoven's Seventh Symphony, he revealed fully his mastership of interpreting and elucidating the classics. Thunderous applause of the capacity audience paid high tribute to its leader.

Another unforgettable event of the month was Zino Francescatti's recital. He is not only a magic virtuoso, but an interpreter of high musicianship. For me, his performance of Debussy's G minor sonata was a revelation, which could only be accomplished by an artist so thoroughly imbued with French style and feeling. The applause for this sonata, and for the superbly played Brahms' D minor sonata, was rightly shared by Emanuel Bay, pianist.

Bartered Bride Staged

Under Guy Fraser Harrison's eminently musical conductorship, and with Nicholas Konraty as stage director, Smetana's Bartered Bride was presented on the stage of the Eastman Theatre. Felix Knight, Ruby Mercer, George Raseley, Pearl Besuner, Wilfrid Engelmann, Edwin Steffe, Leroy Morlock, Virginia Speas, John Morgan, Betty Chidlaw, and Arthur Schoep were the soloists, Thelma Biracree, and Olive McCue the chief dancers. It was an evening of beautiful charm, excellent singing and acting.

In the series of "Pop" concerts of the Civic Orchestra, Benny Goodman was guest soloist, playing Weber's Concertino for clarinet and orchestra under Harrison's baton, and then with four members of his swing quintet did popular music to the delight of an overflowing youthful audience.

The Salzedo Concert Ensemble, Carlos Salzedo, Marjorie Call Salzedo, Ruth Freeman, and Ana Dritelle offered a delightful chamber music recital, including works of Handel, Bach, Boccherini and others. Salzedo's own compositions, a Sicilienne and Burlesque for flute by Alfredo Casella, and a piano sonatina, by Maurice Ravel, transcribed for two harps, flute and cello were likewise played exquisitely.

Eastman School Events

The eminent educational work of the Eastman School of Music came to light in several excellent recitals and concerts, and broadcasts. Assisted by the Eastman-Rochester Symphony Orchestra, Dr. Howard Hanson presented instrumental and vocal soloists in remarkably fine interpretations of arias and concertos. To mention only a few of these, Janet Fee sang the letter scene from Tchaikovsky's Eugen Onegin with sure technique and good expression; Catherine Phelps performed the first movement of Beethoven's violin concerto in a remarkably mature style; Loren Glickman played two movements from Mozart's delightful second concerto on B flat major for bassoon exceedingly well.

Dr. Paul White conducted the Junior Symphony Orchestra in Haydn's Symphony No. 102, well executed, and accompanied with the same orchestra Bernice Fieldman, a very young pianist of promising talent, in the first movement of Mozart's D minor concerto.

Katherine Dryer, soprano, and Barbara Barnard Smith, pianist, gave a joint recital; so did Jeanette Exley, soprano, and Joseph Tague, pianist. Two very fine voices giving a good account of their effective technical and musical training by Arthur Kraft; and the two pianists, likewise, showed sound musicianship. Martha McCrory, in her recital, played Boccherini's A major sonata, and Beethoven's A major sonata, technically flawless and done with sure musical expression.

Broadcast Series

The broadcast series of the Eastman School brought many interesting performances by members of the faculty as well as by students. Modern American piano music by David Diamond, Burrill Phillips, William Bergsma, Howard Hanson, was played by Mrs. Cecile Genhart; modern American organ music by Garth Edmundson, Seth Bingham, Howard Hanson, Robert Russell Bennet, and Leo Sowerby was offered by Catharine Crozier Gleason; two very interesting and satisfying broadcasts.

A string ensemble under Howard Hanson's baton played the slow movement from Quincy Porter's melodious music for strings, and a Night Soliloquy for flute (Murray Panitz, soloist) by Kent Kennan.

A chamber ensemble under Dr. Paul White's baton offered four movements from Quincy Porter's Ukrainian Suite and Camille Saint-Saens' seldom heard septet in a very pleasing performance.

DR. HANS F. KUPPENHEIM

FLORENCE MERCUR,
pianist, after a recital in Georgian Court College, with Sister Beatrice, music director, and Father Raymond. Miss Mercur's management announces that she has been re-engaged for 1945-46 at every college where she appeared this season, and by the directors of nine others who heard her during her recent tour of Eastern colleges. This makes 19 engagements already booked for the artist next season.

Found Library for Scriabin Music

The Katherine Ruth Heyman Memorial to establish a library of the works of Scriabin in the New York Music Library, 121 East 58th Street, is receiving approval and support from the friends and admirers of the late pianist, who propagandized unstintingly for the music of the Russian master. Lucy Bates, 35 West 57th Street, New York 19, has been appointed treasurer of the Memorial Fund.

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Gladys Swarthout is on a tour of the West Coast and Southwest, scheduled for some 20 recitals.

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CHICAGO Symphony Gives U. S. Festival

By ELSA BOROWSKI

CHICAGO.—The event of major interest during the last fortnight was the long-heralded Festival of American Music, presented at Orchestra Hall by the Chicago Symphony Orchestra. This comprised two concerts, at which the native composer, exclusively, had his say and the audiences were enabled to glean a fairly comprehensive slant on the creative output of America — its roots, tendencies and divergent paths. Considerable criticism of the project was leveled by the reviewers, some of whom found the conglomeration of diverse elements to the advantage of none. That the public feared no such effect was evident from its response—the houses were sold out well in advance. Nor were the concerts unrewarding, either in material offered or performance, although the orchestral playing was not invariably perfect.

The festival got under way at the tenth program of the Tuesday series, with Désiré Defauw as conductor and E. Power Biggs, organist, as soloist. The first work, Tam O'Shanter by Chadwick, paid proper respects to our honorable past. Indeed, none of the subsequent compositions on that afternoon's program surpassed it in masterly use of the orchestra and development of material, however much the idiom may have changed in the intervening years. Samuel Barber was represented by his Essay for Orchestra, No. 1, a work that is exceedingly well written in its contrasted moods. The organist appeared first in the Prelude and Allegro for Organ and String Orchestra, by Walter Piston. This was erudite but heavy going, and the soloist was given little opportunity to display his gifts until a later performance of Leo Sowerby's shrewdly gauged Classic Concerto for Organ and String Orchestra, a work forceful in design and containing well wrought musical ideas. Virgil Thomson's Plough That Broke the Plains proved to be disconcertingly primitive in material and workmanship, sometimes suggestive of a child's crayon drawing. The program also included the brilliantly effective First Overture by Gardner Read and Gershwin's nostalgic, if overlong, American in Paris.

Premieres a Feature

The second festival concert was the 23rd program of the Thursday-Friday series, with Defauw again conducting and Oscar Levant as piano soloist. Deems Taylor's Fanfare for Russia, which was expected to start things off with a flourish, disappointed in its ineffective arrangement for brass and percussion instruments, made by Godfrey Turner. The audience was equally unenthusiastic after hearing Roy Harris' Chorale, Opus 3, perhaps because of its meager material and a certain roughness of scoring. There was prolonged response to the first performance anywhere of the Requiem for a Child by Felix Borowski. To this poignant work, texturally beautiful and handled with mastery, the orchestra lent some of its finest playing of the season. William Schuman's deftly colorful, riotous Side Show provided the sharpest possible contrast of mood.

Carl Sandburg read excerpts from the speeches and letters of Lincoln which supply the text for Aaron Copland's stirring and evocative Lincoln Portrait. The composer's achievement was the more remarkable when one realized that he made no attempt to depict in sound the figure of Lincoln, but suggested rather the background and certain events of his life from which that figure emerges. Here, too, was highly developed orchestral technique, particularly impressive in the use of "taps" as a leitmotif. An ovation greeted the close of this fine work. John Alden Carpenter's Skyscrapers was another brilliant, zestful piece, disclosing the composer's vivid sense of orchestral color. But jazz of the vintage of twenty years ago begins to sound somewhat dated. The concert closed with Gershwin's Concerto in F, with Levant as soloist. The pianist's touch is not a particularly persuasive one, but the rhythmic tension of his performance had its occasional escapes into lyricism.

At the preceding Thursday-Friday concerts Warrant Officer Thor Johnson appeared as conductor and Staff Sergeant Eugene List as piano soloist. The orchestral playing, as such, was none too clean, but the young conductor manifested considerable talent and seriousness of purpose in a program which comprised the D major Concerto for Orchestra by C. P. E. Bach, Sibelius' Fifth Symphony and a Tribute to Fighting Men, by Russell S. Howland. Tchaikovsky's First Concerto for Piano brought forward the soloist in a performance that was brilliant.

Ania Dorfmann with Indianapolis Orchestra

Fabien Sevitzky brought his orchestra to Orchestra Hall for its annual concert. By way of novelty, the first offering was Lionel Barrymore's long-winded and not particularly original Preludium and Fugue. Still, the distinguished actor's grasp of the medium surprised. This was followed by Haydn's symphony, "La Chasse," which benefited by the simple unaffectedness of Sevitzky's reading. The Fourth Symphony by Tchaikovsky was given in the conductor's highly personalized version, with much dramatic effect. This seemed greatly to the audience's taste, however, judging from the enthusiastic applause. The concert was graced by a performance of the G minor Concerto by Mendelssohn, with the gifted pianist, Ania Dorfmann, as soloist. Mme. Dorfman's effortless fluency, singing tone and fastidious musicianship won her many recalls to the stage. It must be recorded that the conductor's accompaniment was sensitively alert.

Brailowsky in Recital

Some of the best piano playing that he has achieved recently in these parts was proffered by Alexander Brailowsky at his Chopin recital at Orchestra Hall. Tonal beauty, eloquence that was never exaggerated, and subtlety of nuance, were the distinguishing qualities of his performance in a program which included the B flat minor Sonata, the F sharp minor Polonaise, the Fantasy-Impromptu, the A flat major Ballade, as well as a number of smaller pieces.

Ralph Kirkpatrick at Harpsichord

Luckily for the Adult Education Council, Ralph Kirkpatrick was able to substitute for Wanda Landowska when she was forced to cancel, at the last moment, her appearance in its series. The performance was uncommonly interesting, not only because of the music heard—Bach's Italia Concerto and the Fantasie and Fugue, for instance, played on the instrument for which they were written—but also because Kirkpatrick is a highly cultivated musician, keenly aware of the exigencies of style and commanding the full resources of the harpsichord.

Busch Little Symphony in Visit

Adolph Busch and his Little Symphony of 27 musicians, ably assisted by Eugene Istomin, pianist, were heard at Orchestra Hall in a diversified program. The playing was sturdy rather than refined in quality, more particularly in the third Brandenburg Concerto and the Concerto for two violins, by Bach, but the sincerity of the players partly made up for their tonal insuffciencies. Later works were more mellow in sound — Beethoven's great Fugue, arranged by Weingartner, a Notturno by Dvorak, and two transcriptions of Negro spirituals by Busch. The concert ended with Istomin's lively interpretation of Mozart's E flat major Concerto for piano.

Segovia Entrances Audience

Andres Segovia, guitarist, appeared in a program at the Eighth Street Theatre, under the management of Harry Zelzer, to the great delight of his audience. Subtle refinement of musicianship, an astonishing palette of color distinguished his performance of works by Frescobaldi, C. P. E. Bach and Rameau, while an arrangement of two movements from a quartet by Haydn was a veritable *tour de force*. Eight pieces (a Minuet, Sarabande, Bourrée, etc.) by the great Bach also were inimitably played.

Metropolitan Ensemble

Four leading Metropolitan artists, Jarmila Novotna, Herta Glaz, Raoul Jobin and Martial Singher, amply supplied with lavish costumes and almost no properties, gave an old-fashioned but stimulating concert at the Opera House. Arias jostled with scenes from operas, which included portions of Manon, Traviata, Samson and Delila, Carmen and the letter duet from Nicolai's Merry Wives of Windsor. Vocal groupings were well contrasted and the audience gave every evidence of enthusiastic approval.

Lehmann in Second Lieder Recital

So great an enthusiasm was engendered by her Schubert recital that, when Lotte Lehmann appeared at Orchestra Hall for the second of the series, she found the audience had overflowed onto the stage. This time she addressed herself to the Lieder of Brahms, to which she abundantly brought her great gifts as interpreter.

Maekelberghe at Rockefeller Memorial

August Maekelberghe, organist of the Church of the Messiah, Detroit, and correspondent in that city for the Musical Courier, gave an organ recital under the auspices of the American Guild of Organists, Illinois chapter, at the Rockefeller Memorial Chapel, on the campus of the University of Chicago. A well-balanced program of works by Hindemith, Bach, Angelelli, Sowerby, Peeters and the recitalist gave opportunity to disclose his sound musicianship and fine technical equipment. Maekelberghe's own Fantaisie Chorale is a well laid out piece of work, containing good thematic material and a thorough-going grasp of the resources of his instrument.

Russian Trio in Two Series

Bringing to a close the series of chamber music concerts managed by Howard R. Will, the Russian Trio (Nina Mesirow-Minchin, pianist; Fritz Siegal, violinist; Ennio Bolognini, violoncellist) made its second appearance at Kimball Hall. Brahms' Trio in C minor and that in A minor by Tchaikovsky were interpreted with taste, musical understanding and the technical adroitness that invariably distinguishes the playing of this group.

Cara Verson in Modern Works

Cara Verson, pianist, who has established a reputation for herself for some years as an indomitable apostle of the "new" in music, gave one of her characteristically penetrative and clarifying performance for the Lake View Music Society recently. She was heard in works by Bartok, Szymanowski, Villa-Lobos, Debussy and Fernandez, all read with understanding of their values and an undoubted flair for the technique of their projection.

(*Please turn to page 22*)

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3-Career Man of Opera

Although many composers' careers show a definite division into periods, it is not every prominent artist who is able to point to three definite stages in his professional life, each of which really constitutes a career in itself. Paul Althouse, noted tenor, long of the Metropolitan Opera and celebrated European opera houses, can rightly claim such an achievement.

His musical life has included an early youthful period, following his debut with the Metropolitan as Dimitri in Boris Godounoff, when he sang mostly Italian and French roles; then after a time of appearances abroad, a second period in which he returned to the Metropolitan as a leading Wagnerian heroic tenor; and finally, the career to which he has been devoting much attention in the last few years—that of training others in the rich song traditions which he exemplifies.

Paul Althouse arrived in the top ranks at a time when native talent was rare and the outstanding few struggled against a flood of European glamour artists.

It is interesting to scan the records and see the story unfold. It all began back in a public school in Reading, Pa., when the Music Supervisor noticed a small boy about eight years old, who was singing vociferously and with uncommon enthusiasm. "I was picked out," says Althouse, "because I made so much more noise than anyone else and because I loved to sing. I had no inhibitions—just let go and went to it." The Supervisor, being wise as well as discerning, went to the boy's father, told him the lad had a real voice and something more,—love for music, desire to sing and talent—in a few words, young Paul was a "natural" for a singing career. So Father Althouse was persuaded to put the youngster in Christ Cathedral Choir. By his 9th birthday Althouse was soprano soloist there, was studying piano, pipe organ, music, theory and repertoire; thus laying a firm foundation for the song-future.

Mr. Althouse relates that during the following twenty-four years of singing he was only out of a "choir job" for two weeks, which emphasizes the excellence of this basic training.

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During college days the first entrance was made into opera. The boy was genuinely "music mad" and, seeing an advertisement in a Philadelphia paper that Hammerstein would audition applicants for an American chorus at the Manhattan Opera House in Philadelphia, he left college the night before the announced date without saying anything to anyone. Paul made the audition and was accepted for the season of opera.

While in Philadelphia, Althouse sang in the choir of the Fifth Baptist Church, worked in a bank, did his alloted chores with the opera chorus and studied. A stiff schedule, but not a patch on what was just around the corner.

At that time one of the best-known oratorio sopranos, Florence Hinkle, was in her home town of Philadelphia for a short stay. The story goes thus: she heard the boy's voice and asked him if he would like to come to New York and sing in church. So up he came, dauntless youth, tried out at the West End Collegiate Church, got the job and moved in. Althouse had been in New York City only six months when he signed his Metropolitan Opera contract.

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It was Saturday, matinee day, when Oscar Saenger, his teacher, took the young tenor down for audition. The stage was set for Aida. The audition aria was Celeste Aida. Althouse tells how he sang out into the black pit of the vast auditorium, not knowing that Caruso was there that day and was listening. Others tell how delighted the great tenor was with his new American colleague.—so much so that he presented Althouse with his own debut costume "for luck". This eventful day of audition started the first career, in Italian and French opera.

PAUL ALTHOUSE AS SIEGFRIED
in Goetterdaemmerung, from a portrait by Leonebel Jacobson.
Photo, Charles D'Emery, Manugian Studios, South Norwalk, Conn.

A yellowed newspaper clipping sets forth the tale of the first appearance. After final rehearsals the new twenty-one-year-old tenor find of the Metropolitan went out joyfully and celebrated with peanuts, candy and ice-cream. He awoke on the morning of his debut with severe laryngitis. Physicians and throat specialists were summoned. He sang—But how? "By the grace of God and Mr. Toscanini" acknowledges Althouse. "Fortunately, the Press reviewed opera on dress-rehearsals in those days or perhaps I would not have received the notices I did—anyhow, my feet were set on the road."

And he travelled along the road of operatic success for many years with equally pleasing side trips into concert and oratorio.

One day, he said goodbye to the Metropolitan and set out for a great and novel concert tour to Australia, the Antipodes. After this there was an interim of tremendous concert and oratorio schedules—of Festivals from coast to coast; orchestral engagements. He sang with every leading orchestra in the United States and with every singer of note.

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A colleague tells us "Paul won his way by sheer magnificence of voice. He studied and worked hard, yes. But the voice was a gift—full and clear, rising to a powerful and brilliant high C that was unforgettable."

Althouse, singing Canio, once slew the treacherous heroine so drastically that he threw a prima donna completely into the footlights. She, seeing the curtain lowering fatally above her, appealed. "Somebody pull me in." No one heard. Chorus and cast, scene-shifters and audience were equally enthralled and spellbound by the Althouse voice and acting.

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In 1928, Althouse concertized in Europe; and studied German opera with Kittel, sang at Bayreuth. The following year brought re-engagements in Europe —guest at Berlin Opera, at Stuttgart and Stockholm with numerous contingent concerts.

Through this European success, he was engaged for the Chicago Opera as a Wagnerian tenor. And so began the second career — Althouse as Heroic Tenor. During the Chicago season he also sang in Aida, Samson, Boris, etc.—but the main assignment was to the German wing. Althouse tells how he stayed with the Chicago Opera until it disbanded. "The next year I had the privilege of being engaged and singing Walkuere with Toscanini and the New York Philharmonic Orchestra. Other roles followed. These appearances brought me back to the Metropolitan as a Wagnerian tenor. I remained a member of the Metropolitan Association until the season 1942-43, completing thirty years of Grand Opera.

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"Having always liked to teach and feeling that at the end of an active singing career, I was equipped to pass on to a younger generation what I had learned and experienced, I had opened up my voice studio some years previously to my Metropolitan retirement. I have as real a love for teaching as for singing."

A terrifically strenuous singing schedule limited the original student list to ten pupils. The list is still limited—but only because there are just so many possible hours for studio work. Since 1940, when the actual activity in teaching began to take precedence, Althouse has been under pressure and in demand as a vocal instructor. This is the start of his third career—Teacher of Singing —a title he bears proudly. Today many of the young and sensational opera stars, the soloists in first-rank choirs and the excellent concert artists are from the studio of Paul Althouse. He has written his name in shining letters on the honor roll of American song.

M. C.

Rodzinski Reengaged as Leader of N. Y. Philharmonic

The Philharmonic-Symphony Orchestra will have Artur Rodzinski as musical director for the third successive year in the 1945-46 season, according to an announcement on March 19 by the organization's board of directors.

Three guest conductors, Bruno Walter, George Szell and Igor Stravinsky, have been engaged. Walter will conduct for four weeks, Mr. Szell for three weeks and Mr. Stravinsky for one week in January, 1946, during which he will direct the world premiere of a new work he is writing and dedicating to the Philharmonic.

Mr. Walter will again direct Bach's "St. Matthew Passion" in the spring of 1946 and Mr. Rodzinski will conduct Beethoven's Ninth Symphony. Both works will be given with the assistance of the Westminster Choir and soloists to be announced later.

Among the soloists engaged are: Pianists, Claudio Arrau, Alexander Brailowsky, Robert Casadesus, William Kapell, Oscar Levant, Witold Malcuzynski, Marisa Regules, Artur Rubinstein, Gyorgy Sandor, Artur Schnabel, Rudolf Serkin, Zadel Skolovsky and Hilde Somer; pianist and harpsichordist, Wanda Landowska; violinists, Fritz Kreisler, Yehudi Menuhin, Zino Francescatti, Bronislaw Huberman, Nathan Milstein, Joseph Fuchs, Angel Reyes, Tossy Spivakovsky and Patricia Travers, and singers, Marian Anderson and Helen Traubel. Three leading members of the Philharmonic-Symphony Orchestra will also be heard as soloists—John Corigliano, concertmaster; Michael Rosenker, assistant concertmaster, and Leonard Rose, solo cellist.

The regular season of subscription concerts will be twenty-eight weeks, as usual, opening Oct. 4 and closing April 14.

Czerwonky Leads Kenosha Symphony

KENOSHA, WIS.—The Kenosha Symphony Orchestra under Richard Czerwonky gave a concert on March 1 at the Mary D. Bradford High School Auditorium. The soloist was Robert Quick, violinist, in a fine performance of the Mendelssohn Concerto. One of the highlights was the presentation of Weltschmerz, a symphonic poem written by Mr. Czerwonky during the last World War, a work of dramatic and emotional intensity.

The final concert of the season will be given on May 3, with Ruth Lyon, soprano, as soloist. R. H. C.

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SILHOUETTES: Preparing for the Operatic Career

By MARY CRAIG

There is currently much debate and varied opinion on the kind of study necessary for opera appearance. The problem is undoubtedly a vital one. An advocate of "naturalness" on stage, for example, recently declared that the old ideas of training in fundamentals of gesture and action were as outmoded as the famed Shakespearean school of drama. The answer to that was a statement that there is nothing "natural" about stagework; that the most subtle finesse and control are essential to make the action appear natural. Another speaker believed that knowledge of *mise-en-scène* solely is sufficient—to know entrances and exits and the customary places of cast and "props."

Of course, the pantomimic style which *times* movement and cues each gesture to the musical phrase can be carried to excess. But this procedure, even when stiff and rigid, is preferable to that of the untrained actor who overpoints the sequence of the drama. How many times have we turned away in embarrassment or annoyance from the "mugger?" In every method or degree of tutoring the attributes of discrimination, fine taste and talent are decisive. And as much so in action as in vocal delivery.

Some of the present hasty opera performances approve and employ two gestures only; hand to the heart, hand to heaven. When these are used continually by cast and chorus, without rhyme or reason, the unintended effect is apt to be excruciatingly funny.

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Definite knowledge of the Why and How of acting might have value without destroying personal initiative—how to step, to sit, to balance weight, to rise, how to make a turn, to fall in correct position, how to use the geste to point a phrase or accent a climax, how to *avoid* the use of gesture when it is not necessary or indicated in the score. One of the most important and difficult lessons for the young singer is to learn how not to move needlessly, not to "hot foot," how to curb restlessness and to cultivate repose. It is hard for them to understand without adequate demonstration, that it is sometimes more dramatic to hold a stance, to pause in one's going.

A certain dramatic teacher of note is said to have had only one direction to give to the many pupils of varying species of talent: "If you *feel* it, you will do it." And thumping emotionally and vigorously on the diaphragm, the teacher asserted, "Here, here, feel it here and you will know what to do with your arms and feet." But this is open to question. For many who feel drama most sincerely are correspondingly awkward in deportment. With intense sensitivity goes often acute self-consciousness.

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In these days of the expected quick financial returns for any expenditures in vocal instruction and associated study, the teacher is thought to go to extremes who insists upon at least one year of fundamental training in body-control before an opera score is approached vocally. In investigating this type of studio we found that a pupil, who had received an opportunity to sing Butterfly a few months hence, was being rehearsed constantly wearing the straw sandals with the toe-hold of the Geisha, so that she might obtain the swaying walk of the character without losing her poise and vocal line.

Another girl, slated for Nedda, had been sent to a ballet school to prepare the Columbine scene. Operas staged by this teacher with amateur casts have been amazing in finish and beauty of projection.

A criticism has been made that there is too much detail involved and it takes too much time. Perhaps this is justified to some extent; it definitely causes delay in appearance on stage, but to the raw beginner, overwhelmed at first possibly by too much to remember, there comes in performance a feeling of sureness, of security based on knowledge of the character as well as of the action; and in cases of real histrionic gifts, a resulting skill in improvisation, a development of originality.

There should be some help for situations like the following: the stage manager in opera production said to the singer, "Run across the stage." "Why?" she asked, "I have to be right here to go out this exit in a minute." "Never mind, run," he insisted, "run across and back. It makes action." And then this choice gem: "Throw up your arms . . . and get the applause."

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Ivan Petroff, Baritone of Many Tours

PETROFF
as Rigoletto.

It must have been about nine years ago that a young baritone from Bulgaria sailed into the port of New York. He had come from a fine home in Sofia, had received a University education and was a graduate attorney, besides being an exceptional musician. He had sung with great success in European opera houses—Sofia, Paris, Rome. On tour with Chaliapin, he had received equal and sometimes superior praise to the great bass.

So he came to America under the guidance of a foreign impresario who vanished with his cash and left him stranded here. "Then," says Ivan Petroff, "I started walking—from Ninth Avenue. Soon, I met some Italians; we became friends and I got a job singing with a well-known opera company."

A friend tells us about that period. Petroff spoke 16 languages, but not a word of English. But it was not long before he added the seventeenth through necessity. He had not an acquaintance in this country, so he slept in the park sometimes. He laughs about it now and claims that he liked America from the beginning—so much so that, as soon as possible, he sent for his family, became an American citizen and established his home here.

When Petroff is mentioned, opera experts speak enthusiastically of his splendid voice and fine artistry. "It is truest *bel canto*," they say, "a voice of the Battistini type, with a finesse of fioriture which is rarely heard today."

One sometimes wonders that his partiality for this country continues, for the road has not been easy. Petroff has known how it feels to make a sensational stage success one evening in a far-away city like Vancouver and then to come down with double pneumonia the next night and be left penniless with a family to care for. He never lost his cheerful outlook however, and because of his great gift of song new opportunities were unfailing.

Petroff insists that he has no faith in horoscopes and the like, but is impressed by one prediction made to him that after a certain September 1 his whole life would change. "And it did," he says. "From that day all was success. It was as though a page turned. Now everything goes right." About that date, he was singing in Rigoletto at the City Center, the performance being also on the air.

An excited lady rushed up to him after the performance. "Who are you?" she exclaimed. "I want you to sing with my daughter." "Who is your daughter?" asked Petroff. "Why, don't you know, I'm the mother of Lily Pons."

Immediately the mother went out to Silvermine and said to her daughter and Kostelanetz, "I have found a marvelous baritone for you." "I know," replied Lily, "I was listening with André to the radio in our car."

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So it began; he sang with Pons in Rigoletto and Lucia, performances in which he made audiences forget his stage villainies by his eloquence of vocal quality. Then came opera in San Francisco, in Havana, singing with Licia Albanese in Don Pasquale, with Baccaloni in The Barber—with many other "glamor" names of the top-most brackets—and always with enthusistic reception by audience and press. This April he sings again in Havana, the leading baritone roles in Trovatore, Lucia, Rigoletto, The Barber, Traviata and Butterfly.

Petroff has spent much time in study and consideration of the problems confronting opera production today. He has interesting facts and figures from the opera in Sofia and in other European art centers, especially from the statements issued by the Soviet Russian opera experiments, which tend to prove that there is much to be said in favor of governmental interest in municipal opera. Should we have a Ministry of Fine Arts?

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Sturani: Mentor of Opera Stars

Everyone who knows Cesare Sturani has a sincere respect for his musicianship and for him personally. Opera and radio singers who have worked in the Sturani studio speak appreciatively of his kindly guidance, his wise counsel and his unfailing honesty as to their abilities and accomplishments.

Our acquaintance goes back to the time when an eighteen-year-old soprano was sent to him to learn Madame Butterfly for debut. Mr Sturani's careful coaching, his desire to alleviate as far as possible the unavoidable strain on the young voice, and his anxiety over what was not his responsibility, have never been forgotten.

Sturani has known and worked with all the great singers—Tetrazzini, Caruso, among golden names of other days; and today's young artists are also his friends and pupils. At one time, he conducted opera rehearsal-classes in the attractive studios high up in the Ansonia towers, with accompanists and stage-directors in attendance to give the aspirants actual experience of the "weight" of performance. Several of the cast members moved on to the stage of the Metropolitan.

MARGERITA PIAZZA,
rising young prima donna of the New York City Center Opera Company, and guest star of Mutual's Steel Horizons program, has returned from a southern tour during which she sang three performances of the title role in Martha with the New Orleans Opera Association, in her home city.

Informally, Sturani tells charming and witty stories of his experiences with the great and near-great, but he is a person who avoids even the ethical publicity of the important teacher. He speaks little of himself and does not discuss his work or his theories on vocal art, possibly preferring to be judged and evaluated by musicianly results. After attempting for several months to obtain a first-hand interview, the Voice Editor pilfered the following brief biography from the records of a famous teacher organization:

"I was born in Bologna, Italy, 1886 [Mr. Sturani relates.]

"Graduate of the Liceo Rossini of that city. Also received degree of Doctor of Music. Studied singing with the late Vincent Rombardi, while playing oboe with different orchestras under the leadership of Toscanini, Martucci, Panizza, Richard Strauss and many other prominent conductors.

"Later elevated myself to conducting opera and coaching artist-singers. Came to North America in 1909; engaged as assistant conductor with the Hammerstein Opera Co. Later went to Latin America (Buenos Aires, Rio de Janeiro). Back to N. A. with the Boston and Chicago Opera Companies. During these activities taught singing and coached prominent artists. In 1920 established myself in New York and opened my own studio as singing teacher and coach. Some of my pupils have had and are having prominent careers in the different branches of singing activities."

Mr. Sturani does not mention that the aforesaid activities include the Metropolitan Opera Association, top radio programs and the singing-star vehicles of Hollywood.

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Problems and opinions of interest to teacher and singer will appear in Musical Courier's Vocal Forum on April 15.

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Activities of the Artists

Bruno Walter has accepted an invitation to conduct a benefit program for the Philadelphia Orchestra Pension Fund in that city on April 17. Toscanini, previously announced, has had "regretfully" to cancel his out-of-town appearances for the rest of the season because of ill health.

The first performance of an Elegy for violin and piano by Johan Franco will be given by Harold Kohon on the Easter Sunday (April 1) Treasury Hour broadcast over WNYC, at 12:15 p.m., with the composer at the piano.

Marcel Hubert, cellist, gave a joint recital with Alexandre Uninsky, pianist, on March 27 at the Museum of Modern Art, New York, for the benefit of the American Relief for France Association.

Beniamino Gigli, recently cleared of a charge of "collaboration," made his first Rome appearance in a year on March 12 in a benefit performance for war sufferers at the Teatro Adriano, and "received a wild ovation," according to the Associated Press.

The Brooklyn Chamber Music Society, under the direction of Carl H. Tollefsen, gave a program of 17th and 18th century music at the Brooklyn Academy of Music on March 13, assisted by the Greater New York Chorus, Inc., Edgar Varese, conductor.

Such distinguished operatic personalities as Lucrezia Bori, Mr. and Mrs. Frederick Jagel and Giovanni Martinelli were the guests of Queena Mario recently. The younger pupils of Mme. Mario presented a program for the occasion.

Vivian Bauer recently made another appearance on the WABC program, New Voices in Song.

Audrey Bowman appeared twice with the Symphony Orchestra of Charleston, S. C., while on her recent Southern concert tour.

Dr. Julia Schelling spoke on Chopin and Poland on March 9 in St. Petersburg, Fla., illustrating the lecture with slides from the collection of her late brother, Ernest Schelling. Sigismond Stojowski played a program of piano music. The event, under the auspices of the Carreno Club, was for the benefit of Music in Hospitals, and marked the return to the lecture platform of Dr. Schelling after a prolonged illness.

The American Troubadours, four mixed voices and a guitarist-pianist, have been signed for next season by Concert Management Albert Morini. John De Merchant, baritone, actor and composer, is director of the group. The programs offered are of American music from the time of William Billings and Stephen Foster to contemporary boogie-woogie.

Gustave Ferrari's series of scenic adaptations of *chansons populaires* is currently appearing in the Revue de la Pensée Francaise. The first, in the March issue, was Malbrough s'en va-t-en guerre; Au clair de la lune is scheduled for the April number.

Mischa Elman's third Carnegie Hall concert of the season is on April 10, a benefit for the Bronx Settlement Music School.

Alton Jones, pianist, recently gave recitals at Centenary Junior College, Hackettstown, N. J., and at Seton Hall College, Greensburg, Pa.

Isobel Walters, soprano, will give a recital in Town Hall on April 22, with Leo Taubman at the piano. Miss Walters coaches voice and repertoire with Giacomo Liopoldi.

Ava Comin Case, president of Mu Phi Epsilon, national music sorority, visited chapters in the East during March. Mrs. Case recently appeared in concert in Royal Oak, Mich., and opened the spring faculty concert series at the University of Michigan, Ann Arbor, with a piano recital on March 11. Etelka Evans of Cincinnati, national editor of The Triangle, the sorority's magazine, toured chapters in Indiana.

The Mu Phi Epsilon Music School at Gad's Hill Settlement Center, Chicago, has doubled its enrollment this year and the facilities of the school are used to capacity. The magazine agency, through which the sorority supports this project, has already more than trebled its earnings over last year, and a benefit concert at the center on March 4 materially augmented the maintenance fund. Student recitals are held frequently, so that each student may appear at least four times a year.

Emile Renan, baritone, gave a recital recently in the Young American Artists Series at the Brooklyn Academy of Music. Herbert Winkler was at the piano.

Donald Moore, New York baritone, now in war work in California, gave a recital in Monrovia, Calif., on Feb. 16, assisted by the Mission Trio. He recently was soloist with the San Gabriel Symphony, has sung at churches, and given a recital for the Monrovia Womens Club. Mr. Moore is an artist-pupil of Homer G. Mowe of New York.

Yella Pessl, harpsichordist, discussed 18th Century Lessons—a Modern Method for the third program in the series Music Lessons — 20th Century Style, presented by the Music Teachers Chapter of the Teachers Union over FM Station WABF on March 4. The second program, Feb. 25, presented Charity Bailey of the faculty of the Little Red School House, interviewed by Beatrice Landeck.

Hunter College offers 15 Wednesday evening lecture-recitals in the Wagner Music Drama. Rosel Benda, soprano, and Felix Wolfes, pianist, illustrate with excerpts from the dramas.

The Oregon Music Teachers Guild is featuring as this year's program, Nationality in Music. The first of these sessions was held in the studio of Elsie M. Lewis, president, A Chinese program. C. H. Wang, Chinese vice-consul, spoke. Fred Lee, with Eulah Mitchell Carroll at the piano, sang two groups of songs, and Ellen G. Leo, pianist, played solos.

The Associated Music Teachers League, in the third in a series of concerts by young musicians given at Steinway Concert Hall, presented Karen Blaser, Ruth Laveson, Sharona Regelson, Jesse Berkman, Allan Toub, Fifi Kleosis, Philip Schwarz, Happy Bacharach, Arlene Hassel, Jean Kenney, Elaine Meisell, Elisabeth Lindblad, Goldie Haber, Eleanor Murphy, Vincent Festa. They are pupils of Dorris Humphrey, Ruth Burgess, Bernard Ravitch, Johann Goldberg, Ruth May, Margaret Henke, Raissa Tselentis, Rose Raymond, Doris Cuhna, Ora Witte, H. H. Huss, E. A. Engstrom, Carl Roeder, M. Atwood Baker and Mrs. Emanuel Schnall.

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CHICAGO

(Continued from page 18)

Craven Receives Citation

Carl Craven, well known Chicago singing teacher, has been awarded a distinguished service citation by the Music War Council. As director of the Craven Concert company, a trio specializing in patriotic music, Craven has participated at bond rallies in each of the war loan drives. He also has led community singing during patriotic rallies at Grant Park, Austin Town Hall and at the field houses at Kelvyn and Normal parks. Meanwhile his pupils are in demand, with Maureen Cannon, soprano, singing the lead on Broadway in Michael Todd's production of Up in Central Park and recitals given by Kathryn Cottrille, soprano, at Jackson, Mich. and by John Tantillo, baritone, for the Swedish Club and the Southside Chamber of Commerce, Chicago. Lloyd Knoll, baritone, was soloist and master of ceremonies for the Logan Square Mardi Gras. Craven has booked a Ladies Trio to go on tour beginning in March and will send a second organization on the road in April. Rose Hauk, soprano, and Clifford Brier, baritone, gave a recital together at the Austin Town Hall.

Hussa-Greves Artist Student Appears

Yvonne Chauveau, talented soprano and artist student of Mme. Maria Hussa and Senia Greves, sang Beethoven's aria Ah! Perfido and songs by Schubert, Marx and Rachmaninoff at Sherwood recital hall. Miss Chauveau is an accomplished singer, with a splendidly trained voice and a well defined grasp of interpretative values.

Naomi Cook Heard

Naomi Cook, soprano, gave a recital at Monumental Baptist Church which was sponsored by the Finance Committee and Musical Units.

Faust by Universal Opera

Virginia Parker, gifted artist-student of Mme. Nelli Gardini and recent winner of the vocal contest sponsored by the Adult Education Council and the Society of American Musicians, appeared as Marguerite in a performance of Faust given by the Universal Opera Co. at the Eighth Street Theatre. Although the cast was largely inexperienced and was materially impeded by the shabby playing of the orchestra, directed by Giovanni Berrafato, there were a few bright aspects to the production, notably the charming voice and winsome mien of the Marguerite.

Reinhold Schmidt's Busy Schedule

Over and above his weekly radio performance as baritone soloist on the Contented Hour and a heavy schedule of teaching, Reinhold Schmidt has made a number of recent concert appearances. In joint recital with Frances Coutin, pianist, at Hinsdale, Ill., for the benefit of hospitalized veterans, enough money was realized completely to equip a music room in one of the larger hospitals. Subsequent appearances have been made at the Great Lakes Naval Hospital; at Coal City, Ill.; and at a performance of the Messiah at Wansam, Wis.

Naomi Watson in Recital

Naomi Watson, contralto, sang a recital of interesting songs for the Parent-Teacher Association of the Graves Elementary and Junior High School.

Prokofieff's 8th Sonata Has Premiere at Soviet Consulate

The first performance of Serge Prokofieff's new Piano Sonata No. 8 was given by Vladimir Horowitz on March 20, in the Soviet Consulate, New York, at a reception given by the Hon. Eugene D. Kisselev, Consul General of the U. S. S. R. and Mrs. Kisselev, in cooperation with the Music Committee of the National Council of American-Soviet Friendship.

The work has all the earmarks of Prokofieff's mastery. It is brilliant and has the mixture of idioms characteristic of this composer's works. It includes a second movement which sounds like popularized but sophisticated Schubert. Though captivating, especially in the superb playing by Horowitz, it makes you think of operetta music. But this section is flanked by two movements which are masterpieces of construction and invention. The first, making up the better half of the work, is a very serious, perfectly constructed *allegro*, with all intricacies of counterpoint and harmony, and containing a magnificent fugato. The last movement, somewhat in the vein of Prokofieff's Classical Symphony, is a brilliant showpiece for the pianist.

The distinguished audience was headed by Toscanini and Koussevitzky and included George Szell, Emile Cooper, Leonard Bernstein, Paul Whiteman, Leon Barzin, Efrem Kurtz, the pianists Brailowsky, Arrau, Eugene List and Oscar Levant, violinists Carroll Glenn, Francescatti, and Szigeti, composers Gretchaninoff, Samuel Barber, Aaron Copland and William Schuman; James Fassett of CBS and Samuel Chotzinoff of NBC, as well as many other leading personalities of New York's musical world. After the enthusiastically received performance, a reception was held in the hospitable atmosphere of the Consulate.

H. W. L.

MRS. J. W. WARD

of Kansas City, Mo., is an outstanding member of Delta Omicron and engaged in war work. She has served on the editorial staff of The Flying Fortress, publication of the women's group of the War Finance Committee. Under her chairmanship the "Victory Window" War Bond Booth sold more than $2,000,000 worth of bonds. She is on the Public Relations Committee of the American Red Cross Chapter, is connected with the Foreign Inquiry Service of the Home Service Section, and organized an alumnae club of Delta Omicron among eight members of the sorority living in Kansas City. Mrs. Ward is a member of the Kansas City Musical Club, the Women's Committee of the Philharmonic Orchestra, and the University Women's Club.

PASSED AWAY

HAMILTON CRAWFORD MACDOUGALL, 86, for 27 years a member of the music department at Welleslev College, of which he was emeritus professor of music, died at Wellesley, Mass., on March 16. Born at Warwick, R. I., Dr. MacDougall formed the Wellesley College Choir in 1900 and led it for 27 years, and founded the Wellesley Concert Course the same year. He published a number of books on music and contributed to The Diapason and other magazines. He had long lectured on music at Brown University, from which he received the degree of Mus. D. in 1901. He was an associate of the London Royal College of Organists, and had served as dean of the New England Chapter, A. G. O. His first wife, the former Alice Reede, died in 1934 and in 1936 he married Elizabeth Gleason, who survives, as does a son, Robert Reede MacDougall of Trenton, N. J.

NELSON J. WATSON, principal string bass player of the Rochester Philmaronic and Civic Orchestras, and member of the Eastman School of Music faculty since 1924, died on Feb. 21 in Rochester, N. Y. Born in Edinburgh, he received his musical education at Trinity College and the Royal College of Music in London. He had played with the Royal Covent Garden Symphony, Queen's Hall Symphony, London Symphony, and London Philharmonic before coming to the United States in 1923 to join the Philadelphia Orchestra.

PHILIP ARKUS, 23, violinist, who had played with the orchestra of the New Opera Company and with a Porgy and Bess production in New York, and had won a Philharmonic scholarship, was killed in action over the Celebes on Jan. 11. He entered the service in January, 1943, and served as gunner and radio operator. His widow, his parents and a brother survive.

AGNES MARCY WERTHMANN, choir and oratorio singer, died in Daytona Beach, Fla., on March 1. Born in Wilkes-Barre, Pa., she had been a soloist at Riverside Church, New York, for a decade. Her husband, Mark A. Werthmann, survives.

JOHANNA KRIEHN BUCK, pianist, died in Los Angeles on Feb. 17 after an illness of a year. She was a classmate in Leipzig of Maud Powell, Geraldine Morgan, George Lehmann, Felix Weingartner and others.

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IN SCHOOLS AND STUDIOS

Gunn Artist-Pupils Fill Concert Dates

WASHINGTON, D. C.—Artist-pupils in piano of Glenn Dillard Gunn continue to make important appearances. Marie Kopulos gave her third recital in the Phillips Memorial Gallery series and three days later performed the Grieg A minor Concerto in the Friday Morning Music Club's series. Invited to reappear before the F.M.M.C. the following week, she added major works of Liszt. The Phillips Gallery series also will introduce Macrae Cook, 16 years old, on April 30, and Blanche Haelsy, May 21. Evalyn Tyner, exponent of popular music, entered the symphonic field on March 10 playing the Liszt Hungarian Fantasy at the National Symphony's concert for Federal Employees in Constitution Hall. She coached the work with Dr. Gunn, whose own American orchestral debut was made in this composition in 1906 with Walter Damrosch and the New York Symphony.

Juilliard School Notes

Dr. Oscar Wagner, dean of the Juilliard Graduate School, New York, played the Concerto Grosso by the late Albert Stoessel with the National Gallery Sinfonietta at the National Gallery of Art, Smithsonian Institute, Washington, D. C., on March 18. Richard Bales, conductor of the Sinfonietta and assistant to the director of the National Gallery, is a graduate of the Juilliard Graduate School, where he studied conducting with Dr. Stoessel.

Karin Branzell, contralto, and Mack Harrell, baritone, both of the Metropolitan Opera, are new members of the Juilliard Summer School Faculty.

Lucie Lenox Darcy Artists Heard

Vivian Salonikas, artist-pupil of Lucie Lenox Darcy, recently sang the role of Carmen in the operetta Rio Rita in Bridgeport, Conn.

Emery Darcy, tenor of the Metropolitan Opera, will take the title part in Parsifal in Boston on April 10 during the company's spring tour. Mr. Darcy recently was soloist at a Norwegian concert at the Brooklyn Academy of Music.

Philadelphia Conservatory Honors Late Head

PHILADELPHIA. — The Philadelphia Conservatory of Music, Maria Ezerman Drake, managing director, recently presented a faculty concert in memory of M. Sophia Ezerman in the Barclay Ballroom. Music of Beethoven, Mozart, Schumann, Poulenc, Koutzen and Brahms was performed by Allison R. Drake, piano; Boris Koutzen, violin; Elsa Hilger, cello; Robert McGinnis, clarinet; and Dorothea and Vincent Persichetti, who played a group for one piano, four hands. The program was a straightforward accounting of works demanding vivacity and warmth, all given fine consideration by the performers. G. R.

Adler Founds Publishing House

F. Charles Adler in association with Herbert Coleman has founded a new publishing house, the Edition Adler, with the purpose of publishing unavailable full scores.

Lockwood Opera Premiere for Columbia Univ. Festival

A new American chamber opera, The Scarecrow, by Normand Lockwood, will be a feature of the first annual Festival of Contemporary American Music at Columbia University, May 12-14. The work, based on a play by Percy MacKaye, with a libretto by Dorothy Lockwood, will be produced at the Brander Matthews Theatre, May 9 to 14, by the Columbia Theater Associates and the Department of Music with Otto Luening conducting and Milton Smith directing.

A main event of the festival will be a concert by the NBC Symphony Orchestra on May 12 with Howard Hanson as guest conductor, to be broadcast nationally over the NBC network. Arrangements were made through the cooperation of the NBC University of the Air.

Other highlights include two chamber music concerts by the Walden String Quartet of Cleveland, in their New York debut, the programs to be broadcast over WNYC.

Beethoven Festival at Ward-Belmont

NASHVILLE, TENN. — Ward - Belmont Conservatory presented a Beethoven Festival, with programs offering 12 sonatas and other compositions in four concerts, Feb. 28, March 1, 2 and 4. Students appearing were from the classes of Verna Brackinreed, Florence Irwin, Alan Irwin, Hazel Coate Rose, Amalie Throne and Elizabeth Wall.

The second concert in the series Fun with Music was given at Hunter College, New York, on March 10. Those appearing were Ray Lev, pianist; the Dudley-Maslow-Bales Dance Trio; and Richard Dyer-Bennet in ballads and folk songs.

Phyllis Berlin in Recital at LaForge-Berumen Studio

Phyllis Berlin, pianist, was heard in recital at the La Forge - Berúmen Studios, New York, on March 11. She displayed poise and assurance and artistic finesse in a substantial program, outstanding numbers being Mozart's Fantasia in C minor, the Liszt Etude de Concert and Funerailles, and Albeniz' Cordova. Encores included LaForge's In the Canoe, Grieg's Butterfly and other pieces. There was an overflowing audience, among whom were prominent artists. Miss Berlin is a pupil of Mrs. A. Theodore Gaillard and Ernesto Berúmen. D. B.

National Guild of Piano Teachers to Hold Annual Auditions

The National Guild of Piano Teachers will hold their annual auditions in New York at the Juilliard School of Music on May 21, June 1 and 2. Judges will be Hans Barth, Walter Charmbury, Doris Frerichs, Elizabeth Gest, Hazel Griggs, Leslie Hodgson, Mrs. Edwin Hughes, Dorothy Kendrick, Richard McClanaghan, Harold Morris, Elizabeth Newman, Gladys Ondricek, Effa Ellis Perfield, Rose Raymond, Carl M. Roeder and Carl Wiesemann.

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HAROLD LEWIS,

concert pianist and member of the Juilliard faculty, and Louise Lewis, soprano, presented the second in their series of spring musicales on March 25 at the Lewis Studios, New York. Prominent people in music and other fields attend these events.

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Spring Publications Include Novelties

Hampton Miniature Arrow Scores

WORKS OF FELIX MENDELSSOHN, Vol. II: A Midsummer Night's Dream (Overture, Scherzo, Intermezzo, Nocturne, Wedding March and Clown Dance): Four Overtures (Athalie, Calm Sea and Prosperous Voyage, Fingal's Cave and Ruy Blas).

ROMANTIC ORCHESTRAL WORKS, Vol. 12: Schubert: Rosamunde (Overture, Ballets, Entr'actes); Schumann, Manfred Overture; Weber: Overture to Euryanthe, Der Freischutz and Oberon. Edward B. Marks Music Corp., New York. $1.25 Each.

These should prove among the most popular works in the useful Hampton Miniature Arrow series, after the great symphonies. The system, it is well to repeat, for those who are not familiar with it — uses arrow signals which enable the uninitiated score-reader to follow the principal themes. These volumes are printed with four miniature sides to one page, of a size which fits easily on the piano music rack, and obviates many turns. The printing is clear and legible.

For Piano Solo

INTERMEZZI by Alexandre Tansman. Series III (Nos. 13-18), IV (Nos. 19-24). Associated Music Publishers, Inc., New York. $1.50 each series.

Thoroughly pianistic, these contrasting miniatures are ideal for the recitalist. Tansman, Polish-Parisian pianist-composer, now living in the United States reveals great resourcefulness in the use of the polytonal and chromatic idioms. The interpretation of these pieces requires intelligent and thoughtful musicianship, rather than a startling technic.

NOCTURNE, by Herbert Inch. Carl Fischer, Inc., New York. 75¢.

An ingratiating, rather languorous tune opens this piece, written on three staves, with the main melody in the center one, which alternates with the bottom one in being played by the left hand. Later there is some light and gay passage work, and finally a restatement of the theme with broader effects and a *ppp* conclusion. It is an atmospheric number, for fairly well advanced pianists.

For Two Pianos

SONATA by Igor Stravinsky. Associated Music Publishers, Inc., New York. $2.50 (2 copies).

This Sonata, which was composed during 1943-44, finds Stravinsky in a simple and charming mood. Starting at a moderate tempo, syncopated rhythms weave in and out of inventive thematic patterns. These become more complicated toward the end of the first section. The second movement states the theme, which is marked *largo* and *legato cantabile*, rushes through three brief but colorful variations and concludes in the style of a short chorale. The final section is rich in tonal and rhythmic changes. Not very difficult technically.

Songs

THREE SONGS for high voice and piano, by Otto Luening. G. Schirmer, Inc., New York. 60¢ complete.

Whitman provides the words for the first and Blake for the other two brief numbers. These are very wisps of song, the first, Gliding o'er All, being pleasantly spacious and solemn, while the second, Young Love, is done with extreme simplicity. The last, Auguries of Innocence, consists of but eleven bars, setting two infinitives and their modifiers.

FOUR SONGS OF BILITIS, for high voice and piano, by Kathleen Lockhart Manning. G. Schirmer, Inc., New York. $1 complete.

The new English versions of five songs (Englished by Kenneth Monroe Miles) of the fabulous Grecian maid about whom Debussy made three inimitable works (though not these particular ones), show the composer of In the Luxembourg Gardens in a somewhat impressionistic mood. The melodious and clear-cut qualities of her writing are allied to atmospheric accompaniments. The settings, mostly about love's ardors, are singable and the conclusion is a touching Last Epitaph.

FIVE POEMS BY EMILY DICKINSON, set to music for high voice and piano by Ernst Bacon. G. Schirmer, Inc., New York. 90¢.

Grave, transparent and rather simple settings, original in some of their moods and harmonies, and using five short but deeply subtle and feeling Dickinson texts. There is a note of whimsy and mischief as well as pathos about these rare lyrics. They make an individual cycle, especially for a perceptive woman singer. Not difficult technically.

I'M COMING HOME; song for medium voice and piano; words by Sylvia Golden; music by Lyn Murray. G. Schirmer, Inc., New York. 50¢.

A popular band leader supplies the buoyant music for this rousing song, written in the popular style, with refrain first and stanzas midway. The words picture the joy of the homecoming soldier. Decidedly for the popular trade, but with possibilities of success there. Range is B flat below staff to E flat.

IN LONDON TOWN AT NIGHT, and WHEN YOU COME HOME SOME DAY, words and music by Helen Thomas. Boston Music Co., Boston, Mass.

Popular numbers of ballad type, with texts appropriate to the hour. The latter pictures the homecoming of someone dear to the singer, who is away fighting. The London number, subtitled "A Song of Hope," tells about the glad day when that capital will be free of blackouts and will wear its old familiar air again. Ukulele notation included.

For Violin and Piano

HUNGARIAN RONDO, by Haydn, arranged for violin and piano by Fritz Kreisler. Charles Foley, New York. $1.

The very familiar, sprightly Haydn tune is given a most idiomatic transcription by the violin master. It makes an animated solo of four sides for the violinist of moderate attainments. There is some double stopping and playing in higher positions.

Books

SONG TRANSLATIONS, by Lilly Hertz. Carl Fischer, New York. 75¢.

Forty English versions of song texts by Brahms, Debussy, Grieg, Hahn, Reger, Schubert, Strauss, Wagner, Wolf and Erich Wolff, made by the widow of Alfred Hertz, herself a singer and musician of talent. The preface says that the texts are not intended to be sung, "but only to aid performers and laymen alike in arriving at the clearest possible understanding of the words." The little pamphlet is very handy to slip into the pocket.

STORIES OF FAVORITE OVERTURES, by Edward Meltzer. Meltzer Publications, Chicago.

Descriptions of and analyses of 25 standard overtures, with brief biographical sketches of their 16 composers. The descriptions are not highly technical, and the whole pamphlet forms a useful handbook for the concert-goer or radio listener. The author is the well-known Chicago conductor and lecturer on music.

J. Fischer & Bro. Issues Music for the Young Pianist

Alexander Gretchaninoff, the Russian composer, whose songs are widely sung, has composed two charming pieces, At the Circus and Waltz, for the very young pianist, which have been published by J. Fischer and Bro. Among other new works recently issued by this firm worthy of the piano teacher's attention are Fox Fire by Marcha Beck, Snow Scramble by Freda Berla, Once Upon a Time by Sarah Coleman Bragdon, and Mischievous Elf by Bernice Benson Bentley, all for second graders. And for those in the third grade there is another by Miss Beck called Russian Boots and the Humming Bird by Charles Biard.

Orchestra Arrangers' Festival for Illinois Wesleyan

BLOOMINGTON, ILL.—The Illinois Wesleyan University School of Music, Spencer Green, dean, announces the first annual Orchestra Arrangers' Festival for May 23 and 24. Arrangers are invited to submit their work, and the winning arrangement will be performed on May 24 by the Bloomington-Normal Symphony, The Symphony of the Lincoln Land, with Ferde Grofe guest conductor. Regulations issued by the school declare that "no restriction is made regarding the type of music which may be transcribed for orchestra, indeed it may be an original composition provided that the emphasis is on an intelligent use of the wind instruments and a moderate technic for the strings." Arrangements may be of any length. Copyright restrictions must not be violated. Manuscripts must be received by May 5. For further information address: Dr. Robert Hargreaves, Director of University Orchestras, Presser Hall, Illinois Wesleyan University, Bloomington, Ill.

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BERNICE FROST SAYS . . .

Spring Recitals

We have received requests for suggestions as to forthcoming pupils' recitals, to be given at the close of the teaching season, sometime in May or June, and for which preparations have now begun. We find that there is little, if anything, new or different to suggest for recital preparation, but a few points may be stressed.

There are always two important factors fundamental in a good recital—the very best music and the very best playing possible for each performer. None of us has probably ever found our programs completely satisfactory in these factors.

•

Of next importance is the length of the program. With most of the teachers stating that they now have from fifty to sixty pupils, it will be found necessary to plan a series of three or four recitals. One hour is long enough for any pupils' program. A teacher can seriously mar the results of a season of fine teaching by a long and tiresome recital. Parents and friends should remember such an event as a pleasant musical experience rather than as a trying ordeal. Replacing long selections with two shorter ones, (one from the classics) is a guiding thought.

•

If one were asked to give an outstanding reason for recitals becoming dull, the answer could easily be "lack of proper and varying tempi." How many of us can recall occasions when throughout the afternoon, or evening, the tempo hung around the metronome mark of sixty to a quarter note—and the temperature around ninety?

Choose selections lying easily within the pupil's technical ability so that the tempo will be maintained and marks of interpretation closely followed. It is as difficult for the average pupil to keep a slow tempo as it is to keep a fast one, and, under the stress of public performance, all tempi are unconsciously increased. Much slow pre-recital practice is the best safeguard.

There should be a calm, happy atmosphere, with the teacher remaining at the back of the recital hall and registering full confidence in each performer.

There are countless other suggestions that might be added, but these few may help make Spring recitals enjoyable, interesting and musical gatherings.

•

Playing Silently

An older pupil of about fifth grade has, at the suggestion of a former teacher, always for the first week practiced a new piece silently. This was done to give the pupil a keyboard feeling of the music. In our work together, this has produced inaccurate reading and indefinite rhythm. Can this silent playing be helpful, and should I continue this? A. B. M.

The former teacher no doubt had good reasons for this procedure, but if you find no helpful results, you should discontinue it. Silent playing can be useful at times—used sparingly, it can further a soft tone; aid positive keyboard positions through large skips; surface touch and tone balance. Furthering the latter is more easily accomplished by having only the "accompaniment hand" playing silently. This type of practice necessitates control of speed and concentration, both of which are useful.

Right Hand Pieces

Can you suggest any new pieces of easy grades, for the right hand alone? A pupil ten years of age, who is left handed, cannot gain any freedom with her right hand. I have given her the limited number of solos that I have found for right hand alone and am hoping you may know of others. P. L.

There is a very limited repertoire of right hand pieces, but you will enjoy a new set of Three Piano Compositions—For Right Hand Alone, by Meyerowitz. Also review Five Short Pieces for One Hand Only by Nicholls. In this set there are three for the right hand alone.

When to Memorize a Piece

With my advanced pupils, I have had them memorize their pieces immediately, explaining to them that we can more easily and quickly work out details. Many of them find this difficult and prefer, as they say, to learn the piece first. I know that this is wrong, as well as a waste of time. Should I insist on memorization first, or let them proceed in their way? With the less advanced pupils, when should this memory work be done? K. G. C.

As has been stated before in this Forum, we should never "insist" upon any teaching point, but gain our point in a subtle manner. This is not always easy, and in your case I should try both procedures with different pieces at the same time, wherein you can easily prove your ideas to be better. If these same pupils have not had proper training in memorization from their earlier study, it is easy to understand their attitude. Less advanced students should memorize the pieces as soon as possible, not forgetting, however, that comprehending a piece as a whole and sight reading development must not be precluded.

NOTES ON SOME RECENT ISSUES

By GUSTAV KLEMM

Songs

GARDEN OF BAMBOOS, by Bainbridge Crist. Carl Fischer, Inc., New York. 50¢.

A lovely, wistful song based on an Annamese street song translated by E. Powys Mathers. The veteran composer, displaying his usual sensitivity to text, has fashioned an intriguing setting that points up the poignance of the words which tell of a "young girl" who writes "long letters" but knows no one "to send them to", a problem she solves by voicing the "tender things" that speak in her heart "to the bamboos".

AT CANDLELIGHT, by Raymond Loughborough. Oliver Ditson Co., Philadelphia. 50¢.

For medium voice, this expressive song tells of the beautiful dreams and happy memories that come at candlelight, especially "when you, my dear, are there." In 4-4 rhythm, the accompaniment consists, for the most part, of four chords to the measure, quietly and richly harmonized. A climax is reached midway.

HERE AGAIN! by Thelma Jackson Smith. Theodore Presser Co., Philadelphia. 50¢.

It is spring that is "here again" and the accompaniment, for the first half of the song, consists of sweeping arpeggios divided between both hands while the voice soars above. Full chords and bird calls support the voice for the closing half, which reaches its climax on a top A-flat (optional F).

A GARDEN MEMORY and **OH, LITTLE HOUSES WHERE I LIVED,** by Charles Wakefield Cadman. G. Schirmer, Inc., New York. 50¢ each.

Both these songs reveal the surety of vocal writing always a feature of this composer's prolific output. The first is the more ambitious and encompasses various moods in its five pages. Our preference, however, is for the simpler, second-mentioned song, to an appealing text by Vida Williams. The melody here "sings" and there are some expansive, truly beautiful phrases.

WIN-THE-WAR-BALLADS, words by Beatrice Goldsmith, music by Sam Morgenstern. Edward B. Marks Music Corp., New York. 35¢.

An even dozen set of songs dealing with such war-time matters as blackouts, shelters, rationing, paper collecting and so on. Designed for children, the book has juvenile illustrations that do much to enhance whatever value the book may have. It is possible that schools may find use for the little two-page songs as solos to be interpolated in productions or to be used at assemblies.

Piano

THREE CAPRICES, by Vladimir Dukelsky. Carl Fischer, Inc., New York. $1.00.

Here the composer appears in his more serious ego and provides material for above-average pianists in search for something "modern" in their contemporary group. The melodic line is occasionally bleak and angular and the threesome has both its appealing and appalling moments, most of the former being found in the second of the set, which to us is the best of the lot. The closing caprice, a waltz, done smoothly, will prove effective.

CHILDREN'S BOOK and **A CHILD'S DAY,** by A. Gretchaninoff. Edward B. Marks Music Corp., New York. 60¢ each.

The prolific Russian composer, now in this country, has compiled two interesting sets of good teaching material for the earlier grades. The first volume contains 15 shortish items, some of them only a half-page in length. The second, slightly more difficult, includes 10 little numbers. The pieces in both volumes are often cleverly descriptive of their English-French titles. The rhythms are quite varied and the imaginative student will delight in much of this music.

HERE'S BOOGIE-WOOGIE, by Stanford King. Carl Fischer, Inc., New York. Book 1. 50¢.

In this trim volume of 28 pages, Mr. King provides 20 essays into the not-too-gentle art (?) of boogie-woogie. Each solo, covering a page, is built on a characteristic bass figure and no two of them are alike. Only tonic, dominant and sub-dominant harmonies are used. Preceding each solo is a capsule version of the "left-hand positions", or bass, on which the studies are based. The volume also includes a brief history of b.-w. and a number of practice pointers.

Boston Audiences Fete 2 Americans

By JULES WOLFFERS

BOSTON.—For the 19th pair of the regular subscription series of the Boston Symphony Orchestra, Serge Koussevitzky chose Aaron Copland's Quiet City for trumpet, English horn and strings; Howard Hanson's Symphony No. 3; Wagner's Siegfried Idyl; and Ravel's La Valse. From standpoint of conducting, performance and contrast, this was one of the most enjoyable programs of the season. With Georges Mager, trumpet, and Louis Speyer, English horn, taking the solo parts, the Copland work produced its desired effect, "evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity."

Far from expressing this pessimism is the ruggedly romantic Hanson opus, which according to the composer, finds its inspiration in the "epic qualities" of the Swedish pioneers who came to America and helped to settle the West. The Wagner Idyl and Ravel's apotheosis of the Waltz were so effectively done that one felt the last word had been said with both these beautiful and telling works.

Recitals: Boston and Wellesley

The Symphony Hall program of Witold Malcuzynski, coming soon after his impressive work with the Boston Symphony, attracted a large audience. The Polish pianist played Beethoven's 32 Variations; Liszt's Sonata in B minor; works by Debussy, Scriabin and, of course, Chopin. The Liszt and Chopin particularly captured the imagination of the hearers.

At the Bardwell Auditorium in Wellesley, Mass., Corporal Robert Brink, violinist, accompanied by Dolores Rodriguez, played Handel's Sonata in E, Wieniawski's Second Concerto, the Brahms Sonata in A, and pieces by Bloch, Scott-Kreisler, and Suk. Corporal Brink has a fine style, much imagination, and a considerable technical equipment. The capacity audience left only after no more encores were forthcoming, otherwise the corporal-violinist might have been late for his Camp Devens muster next morning.

As in former years, the Statler Morning Musicales were a decided success in every way—musically, financially and socially. Another series is to be given next season.

At Jordan Hall, the Boston Ballet Ensemble presented six new ballets with choreography by Senia Russakoff, the group's director. Using the means at hand, and in a simple unpretentious manner, the Ensemble keeps the art of the ballet alive in Boston.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
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Werner Janssen, who always makes a point of introducing something new and something American, did both with Paul Creston's Saxophone Concerto at his concert in the Wilshire Ebell Theatre, March 4. Soloist was Charles Strickfaden, English hornist of the Janssen Symphony, who demonstrated luscious tones and virtuoso technic on the saxophone as well. The work is one of exceptional rhythmic interest (and equal difficulty), intriguing in thematic content and effectively orchestrated. It won prolonged plaudits.

The soprano soloist was Dusolina Giannini, who gave a beautiful reading of Beethoven's Ah, Perfido! and three Brahms songs. Janssen continued his Brahms cycle with an exquisitely balanced and lyrically pulsing presentation of the Third Symphony, also displaying his mastery and finesse in Mendelssohn's Ruy Blas Overture and Cailliet's colorful instrumentation of the Bach D minor Toccata and Fugue.

Alfred Wallenstein once more showed the superb state to which he has brought the Philharmonic Orchestra with a clearly defined and emotionally delivered Beethoven program in the Philharmonic Auditorium, March 8. Conductor and players won an ovation after a soaring presentation of the Third (Eroica) Symphony. Following the Overture to Fidelio, soloist Artur Schnabel gave a scholarly performance of the Fourth (G major) Piano Concerto.

Erich Leinsdorf guest-conducted the Philharmonic Orchestra on March 15, with Dorothy Maynor as soprano soloist, obtaining cleanly-limned phrases and secure balance. He gave the music to Beethoven's Egmont and the Brahms Third Symphony. Miss Maynor showed to advantage in the former and also in an aria from Weber's Der Freischuetz, but her soprano was not sufficiently dramatic for a concluding group of three Strauss songs.

Mary Carr Moore Opera Sung

Mary Carr Moore's opera, The Cost of Empire, a re-titling of her earlier Narcissa, was presented to an approbative audience in the Philharmonic Auditorium, March 16, with the septuagenarian composer authoritatively handling the baton. The work proved melodious and skilfully orchestrated, with some very effective ensembles and solos. The presentation was obviously handicapped by lack of rehearsal. Edwin C. Lear showed much promise as Marcus Whitman; Ida Gunnell was somewhat shrill as Narcissa. Mary Hobson Crowe, Richard Harding, Charles Hazeltine, Pryor Bowen, Florence Freeman, John Deane King, Larry Curtis, Inez Halloran, Orville Race, Katherine Stewart, Stanley Roberts and Donald Pace completed the large cast.

Artur Schnabel's sound, though at times somewhat pedantic pianism pleased his admirers at a recital in the Philharmonic Auditorium, March 14. The program consisted of the Mozart Sonata in B flat (K. 333), the Schubert Sonata, Op. 42, and the last two Beethoven sonatas.

New Concert Series

The "New Venture in Music" of Ethel Leginska and Mary-V Holloway consists of a series of ten concerts in the Wilshire Ebell Theater, wherein a group of thirty-seven young pianists are presenting the entire list of Beethoven's Sonatas and Variations in chronological order. The young artists are showing fine training, not only in technique but in musicianly interpretation as well, giving their audiences interesting and appealing readings from first to last.

Recitalists

Igor Gorin's resonant baritone and interpretative artistry won warm applause that extended to a late hour an already long program in the Philharmonic Auditorium, March 13. Highlights were a dramatic rendition of Rodrigo's aria from Verdi's Don Carlos, and Moussorgsky's Songs and Dances of Death. The rest of the list ranged from Handel and Scarlatti to Olmstead, Malotte, Collinn, Rimsky-Korsakov, Gretchaninov and Alexandrov. Otto Herz supplied competent piano accompaniments.

Efrem Zimbalist's return for a recital in the Philharmonic Auditorium March 6, proved a highly enjoyable occasion. He also brought with him a young accompanist, Jacob Lateiner, who would have "stolen the show" from a lesser artist. The Cimarosa-Benjamin C minor Concerto, the Glazounov Concerto and the Chausson Poème were the major works, given with appealing violin tone and artistic security.

Music in the Films

Susanna Foster's two younger sisters, Kathleen and Vicki, have been taking vocal lessons from her teacher, Gilda Marchetti, and are soon to debut in Universal's Frisco Sal. . . . Hans Salter is to score That's the Spirit. . . . Paul Sawtell will conduct his own score for Invitation to Death, as will Frank Skinner for Senorita from the West, and Milton Rosen for Easy to Look At.

Also on the Universal lot, Carlos Romero has been named to direct an all-feminine group of dancers for a number in a comedy, Men in Her Diary.

At Republic Studios, David Street has taken over the leadership of the Bob Mitchell Boychoir, since Mitchell has entered the Navy. The youngsters of the choir, currently working in Bells of Rosarita with Roy Rogers, are crowding the schoolhouse on the lot.

LILLIAN EVANTI,
in the patio of the Pan American Union, Washington, teaching "Pancho" to sing. The soprano was heard at New England Mutual Hall, in Boston, on Palm Sunday. Miss Evanti, who is also a composer, includes among her recent compositions a Hymn Panamericano, performed in this country and other American republics, Her Forward March to Victory, dedicated to the United Nations, has been translated into Chinese, Dutch, Spanish, Czechoslovakian, French and Jugoslav.

Arved Kurtz to Head N. Y. College of Music

The appointment of Arved Kurtz, musicologist and violinist, as director of the New York College of Music, was announced on March 20. Mr. Kurtz succeeds the late Carl Hein. The Board of Trustees also announced the appointment of Dr. Warner M. Hawkins as assistant director.

Mr. Kurtz has served as assistant director of the school for some time. He was born in Russia, has appeared in concerts extensively both here and in Europe. His brother, Efrem Kurtz, is musical director of the Kansas City Symphony, and Edmund Kurtz, another brother, appeared here recently both in a Town Hall recital and as soloist with Toscanini and the NBC Symphony.

San Francisco's New People's Symphony to Bow in May

SAN FRANCISCO.—The formation of a People's Symphony of San Francisco was announced on March 9 by Nicholas Johnston, photographer of this city.

"The 'pop' orchestra will in no way compete with the San Francisco Symphony," said Mr. Johnston, who at his own expense has engaged Sir Thomas Beecham, to lead the new symphony in its first concert in May. Admission will be at popular prices, with seats available at fifty cents.

City Center Opera to Open with Flying Dutchman

Wagner's The Flying Dutchman will be presented by the New York City Center Opera on April 12, opening a spring season of 22 performances including, besides the Wagner opera, Faust, La Boheme, Traviata, Manon Lescaut, Cavalleria Rusticana, Pagliacci and The Gypsy Baron. Laszlo Halasz will conduct The Flying Dutchman, with the title role sung by Frederick Destal and that of Senta by Doris Doree. Faust will be conducted by Jean Morel, with alternating casts—Dorothy Kirsten and Irma Gonzalez (Marguerite), Joseph Laderoute and John Hamill (Faust), and Roberto Silva (Mephistopheles).

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